

# THE LANCET

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2344.

SATURDAY, SEPTEMBER 28, 1872.

PRICE  
THREEPENCE  
REGISTERED AS A NEWSPAPER

## BY ORDER OF THE SECRETARY OF STATE for INDIA IN COUNCIL.

NOTICE IS HEREBY GIVEN, that Appointments to the Indian Public Works Department of Assistant-Engineer, Second Grade, Salary Rs. 4200 (about £201) per annum, will be available in 1874, for such Candidates as may be found duly qualified.

For further particulars apply, by letter only, to the Secretary, Public Works Department, India Office, S.W.

**ROYAL SCHOOL OF MINES.**—Professor HUXLEY, LL.D. F.R.S., will commence a course of Eighty Lectures on BIOLOGY for Natural History, including Paleontology, with Laboratory Instruction, at the New Buildings, in Exhibition-road, South Kensington, on Monday, the 7th October, at 10 o'clock. Fee for the Lectures, 4s.; for the Laboratory Instruction, 6s.

**NOTICE.**—ROYAL SCHOOL OF MINES, Jermyn-street, London.—The 2nd SESSION will BEGIN on TUESDAY, the 1st of October. Prospectuses may be had on application. TRENHAM REES, Registrar.

**THE NATIONAL ART TRAINING SCHOOL,** SOUTH KENSINGTON MUSEUM, will be OPENED for the Session on the 1st of OCTOBER, 1872.—All persons not already registered as students, who desire to attend the Classes, must pass a preliminary examination in Freehand Drawing of the Second Grade. Special Examinations in this subject will be held, under the supervision of the Head Master, on Tuesday, the 24th of September, and during the Session.—Application for information as to Fees, &c., and for admission, should be made at the Schools in Exhibition-road, or to the Secretary, Science and Art Department, South Kensington, S.W.

By order of  
The Lords of the Committee of Council on Education.

**EXHIBITION OF CABINET PICTURES** in OIL.—DUDLEY GALLERY, Egyptian Hall, Piccadilly.—Notice to Exhibitors.—The day for taking in Pictures for the Sixth Winter Exhibition will be the 7th of OCTOBER, from 10 A.M. to 5 P.M. The Regulations can be had on application to the SECRETARY, at the Gallery.

## UNIVERSITY OF CAMBRIDGE LOCAL EXAMINATIONS.

CENTRES FOR GIRLS IN THE METROPOLITAN DISTRICT. LONDON.—Hon. Sec., Mrs. W. Burbury, 15, St. George's-terrace, Queen's Gate, S.W.

BAYSWATER.—Hon. Sec., Miss E. Manning, 35, Blomfield-road, Maida Vale.

BLACKHEATH.—Hon. Sec., Miss J. Lewin, 13, Blessington-road, Lee, S.E.

REGENT'S PARK.—Hon. Sec., Miss J. T. Ridley, 19, Belsize Park, N.W.

Applications for Forms of Entry for Senior and Junior Candidates should be made by letter only to the Local Secretaries.

The Forms must be filled up and returned on or before October 10th. The Examination will occupy six days, beginning December 16th.

## KING'S COLLEGE, LONDON.

The PROSPECTUS for the ensuing ACADEMICAL YEAR is now ready. The College is close to the Temple Station of the Metropolitan Railway, and there is an entrance to it from the Thames Embankment.—Apply, personally or by postage-card, to J. W. CUNNINGHAM, Esq., Secretary.

## KING'S COLLEGE.—GEOLOGY.—EVENING CLASSES.

A Course of THIRTY LECTURES on GEOLOGY and PALEONTOLOGY will be given by the Rev. THOMAS WILTSHIRE, M.A., F.G.S., on MONDAY EVENINGS, commencing October 7th. There will be a Course of Two or more Field Lectures, in the neighbourhood of London, on SATURDAY AFTERNOONS.—For additional information apply to the SECRETARY, King's College, Strand, London.

## CRYSTAL PALACE COMPANY'S SCHOOL

of ART, SCIENCE, and LITERATURE.—Thirteenth Session, 1872-73.—CLASSES and LESSONS for LADIES. The Studios and Class-rooms are strictly private. The Session will commence on Monday, October 1st, and will close on July 31, 1873.

Water-Colour Painting, Landscape Drawing, &c.—Mr. Edward A. Goodall.

Drawing from the Figure, the Antique, &c.; Modelling in Clay, &c.—Mr. W. R. Shenton.

Painting in Oil, from the Life, &c.—Mr. C. Armistage.

English Language and Literature.—Rev. Alfred Ainger, M.A.

French Language and Literature.—Prof. A. Mandron, M.A.

German Language and Literature.—Dr. Heinemann, F.R.G.S.

Italian Language and Literature.—Professor Volpe.

Latin: General History.—Dr. G. G. Zerff.

Zoology: Astronomy.—Mr. H. A. Nesbitt, M.A.

Physical Geography; Arithmetic and Mathematics.—Mr. A. Sonnen-schein.

Botany.—Dr. Chr. Dresser, F.L.S.

Chemistry.—Dr. D. S. Price.

Domestic Economy.—Miss Powell.

Pianoforte.—Mr. Lindsay Sloper, Sir Julius Benedict, Mr. Arthur Sullivan, Mr. E. Frost, B.A.

Harmony and Composition.—John Stainer, Mrs. Doc. M.A.

Singing.—Madame de Germaine, Mr. Frank Mori.

Ballad Singing.—Mr. Arthur Sullivan.

Harp and Guitar.—Madame Dryden.

Dancing, &c.—M. Louis d'Esvalle, Mrs. George Gilbert.

Artistic Wood Carving.—Mr. G. A. Rogers.

A registrar is kept of houses in the neighbourhood of the Palace whereat Ladies from a distance attending the School may be lodged and boarded on satisfactory terms.

The Prospectus for the new Session can now be had on application.

By Order of the Committee.  
F. K. J. SHENTON, Superintendent  
Literary Department.

Crystal Palace, Sydenham, September 28th.

## CRYSTAL PALACE.—SATURDAY CONCERTS

and AFTERNOON PROMENADES.—The SEVENTEENTH SERIES of the SATURDAY CONCERTS will commence on SATURDAY NEXT, October 5th. Transferable Reserved Stall for the Twenty-five Concerts, Two Guineas. Stall for Single Concert, Half-a-Guinea. Admission to the Palace, Half-a-Crown, or by Guinea Season Ticket.

The Serial Stalls that yet remain unallotted can be secured on and after THIS DAY.

## THE OWENS COLLEGE, MANCHESTER.

The next Session commences on the 7th October.

Candidates for Admission must not be under fourteen years of age, and those under fifteen will be required to pass a preliminary examination in English, Arithmetic, and the Elements of Latin.

Prospectuses of the several Departments of the Day Classes, the Evening Classes, and the Medical School, and of the Scholarships and Entrance Examinations tenable at the College, will be sent on application.

J. G. GREENWOOD, Principal.

J. HOLME NICHOLSON, Registrar.

## UNIVERSITY COLLEGE, LONDON.

DEPARTMENT OF THE FINE ARTS.

The Slade Professor, E. J. POYNTER, Esq., A.R.A., will deliver an Introductory LECTURE, open to the Public, at 4 P.M., on WEDNESDAY, October 2.

The Classes for Drawing, Painting, and Sculpture will begin on the following morning, at 9.30.

The late Mr. FELIX SLADE has by his Will founded Six Scholarships, of 50l. per annum each, tenable for Three Years, by Students of the College, for proficiency in Drawing, Painting, and Sculpture. Two of these Scholarships may be awarded in 1873, the competition for which will be limited to those who enter the Fine-Art Classes before the 15th of November next, and whose age on the 7th of June, 1873, will not be more than 19 years.

Prospectuses, containing full information respecting Fees, Times of Class Meetings, the Regulations relating to the Slade Scholarships and the College, for other particulars, may be obtained on application at the College, Gower-street, W.C.

JOHN ROBSON, B.A., Secretary to the Council.

August, 1872.

## UNIVERSITY COLLEGE, LONDON.

The following Introductory Lectures will be open to the Public: Faculty of Medicine.—Mr. Christopher Heath, F.R.C.S., at 3 P.M., on Tuesday, October 1st.

Faculties of Arts and Laws and of Science.—Professor W. A. Hunter, M.A., at 3 P.M., on Wednesday, October 2nd.

Department of Fine Arts.—Professor Poynter, A.R.A., at 4 P.M., on Wednesday, October 2nd.

JOHN ROBSON, B.A., Secretary to the Council.

## COLLEGE, REGENT'S PARK.—THE SESSION

OPENS on the 1st of OCTOBER. Applications from Lay Students to be addressed to Dr. Angus. There is a Havelock Scholarship vacant.—The Terms may be ascertained on application.

## BEDFORD COLLEGE (for LADIES), 48 and 49,

BEDFORD-SQUARE. Session 1872-73.

ON WEDNESDAY, October 2, at 3 o'clock, an INTRODUCTORY LECTURE to a Course on VEGETABLE PHYSIOLOGY, will be delivered by ALFRED W. BENNETT, M.A., B.Sc., F.L.S., Lecturer at the Westminster Hospital. Subject: "The Place of Natural Science in a Liberal Education." Free admittance to Ladies and Gentlemen on presenting their visiting cards.

The CLASSES will BEGIN on THURSDAY, October 10.

JANE MARTINEAU, Hon. Sec.

## TECHNICAL EDUCATION.

SCIENCE AND ART DEPARTMENT.

## ROYAL COLLEGE OF SCIENCE FOR IRELAND,

STEPHEN'S-GREEN, DUBLIN.

This College supplies, as far as practicable, a complete Course of Instruction in Science, applicable to the Industrial Arts, especially those which may be classed broadly under the Heads of CHEMICAL MANUFACTURES, MINING, ENGINEERING, and AGRICULTURE.

A Diploma of Associate of the College is granted at the end of the Three Years Course.

There are Four Royal Scholarships, of the value of 50l. each yearly, with Free Education, including Laboratory Instruction, tenable for Two Years. Two become vacant each year. They are given to Students who have been a year in the College.

The Fees are 2l. for each Course, or 10l. for all the Courses of each year, with the exception of Laboratory, the Fee for which is 15l. for the full Course of Nine Months.

## SUBJECTS OF INSTRUCTION.

Applied Mathematics, Mechanics, and Machining. Descriptive Geometry, Geometrical and Mechanical Drawing, Experimental Physics, Chemistry (Theoretical and Practical), Botany, Zoology, Geology and Paleontology, Mining, Surveying, Agriculture.

The Session commences on MONDAY, October 7th.

Programmes may be obtained on application to the SECRETARY, Royal College of Science, Stephen's-green, Dublin.

FREDERICK J. SIDNEY, LL.D., Secretary.

## COLLEGE OF PHYSICAL SCIENCE,

NEWCASTLE-UPON-TYNE.

In connexion with the University of Durham.

The SESSION will COMMENCE on the 7th of October, 1872, and will be divided into the Michaelmas, Epiphany, and Easter Terms.

CLASSES. Fee.

Mathematics.....W. Steadman Aldis, M.A.....5s. a Session.

Physics.....A. S. Herschel, B.A. F.R.A.S.....5s. do.

Chemistry.....A. S. Freire Marree, M.A.....5s. do.

Geology.....David Page, LL.D. F.G.S.....5s. do.

Natural Philosophy.....J. Waymouth, M.A.....5s. do.

Greek and Latin.....J. B. Bulmer, B.D.....2s. a Term.

English History and.....J. Atkinson, B.A.....12s. do.

English Literature.....J. Atkinson, B.A.....12s. do.

French, German, and Mechanical Drawing, each.....10s. 6d. do.

Students must have attained the age of fifteen years. No Preliminary Examination is required.

In addition to the Class Fees, Students will be required to pay an Entrance Fee of One Guinea. Students who do not enter more than Two Classes may commute this on payment of 7s. for each Class.

Students desirous of studying the whole of the first four subjects may compound for the Class Fees, by payment of 17l. 17s. This will be the only Composition Fee allowed.

Full particulars respecting the Examinations, Association of the College, Laboratory Regulations, Scholarships, Exhibitions, Evening Classes, Hours of Attendance, &c., will be found in the Prospectus of the College, to be had free on application to Mr. Theo. Wood Burnis, Secretary to the College.

## MIDDLESEX HOSPITAL MEDICAL COL-

LEGE.—THE WINTER SESSION, 1872-73, will open on OCTOBER 1st.—For the Subjects for the Entrance Scholarships, and any further information, apply to Wm. CATLEY, M.D. Dean.

## ST. BARTHOLOMEW'S HOSPITAL AND

COLLEGE.

The WINTER SESSION will commence on TUESDAY, October 1.

Students can reside within the Hospital walls, subject to the College regulations.

For all particulars concerning either the Hospital or College, application may be made, personally or by letter, to the Resident Warden of the College, or at the Museum or Library.

A Handbook will be forwarded on application.

## TWO COURSES OF LECTURES ON GEO-

LOGICAL MINERALOGY will be given at KING'S COLLEGE, LONDON, by Professor TENNANT, to which the Public are admitted on paying the College Fees. One Course is given on Wednesday and Friday Mornings, from 9 to 10 o'clock, commencing Wednesday, October 2nd, and terminating at Easter, 1873. The other Course is given on Thursday Evenings, from 8 to 9, commencing October 10th.

The Lectures are illustrated by a very extensive Collection of Specimens.

PRACTICAL INSTRUCTION IN MINERALOGY and GEOLOGY is given by Prof. TENNANT, F.G.S., at his residence, 145, Strand, W.C.

## THE HIGHER EDUCATION of GIRLS.

Mr. A. W. Bennett (M.A. and B.Sc. Lond.) and Mrs. Bennett receive into their Family, and take charge of the Studies of, a FEW YOUNG LADIES desirous of continuing their education at the Queen's College, Harley-street, Bedford College, the Lectures to Ladies by the Professors of University College, &c. Terms on application. The highest references given and required.—6, Park Village East, Regent's Park, London.

## EDUCATION.—A long-established Ladies'

Finishing School, for a limited number of the DAUGHTERS of GENTLEMEN, situated in a Healthy Village near the Crystal Palace: the House stands in its own Extensive Grounds; Home Comforts, careful Religious Training, no extreme views; Professors and Lecturers from London; Resident Parson and Hanoverian Governesses; Foreign Languages taught Conversationally, with few English Schools; numerous references.—Address A. N., care of Mr. Rolandi, Berners-street, Oxford-street, W.

## TO YOUNG ENGLISH LADIES.—A German

Lady, who has passed many years in Paris, wishes to receive into her house a limited number of YOUNG LADIES, who are desirous of acquiring a thorough knowledge of the German and French Languages, and of conversing with them. For particulars address W. W., 36, Wasserstadt, Dessau Anhalt, Germany.

## EDUCATION, BATH.—Mrs. JEFFERY'S

SCHOOL for YOUNG LADIES. The NEXT QUARTER will commence October 14th. Bath is the residence of excellent Masters, and combines, with its healthful climate, special educational advantages for Girls.—For terms and references, apply to Mrs. JEFFERY, 9, Norfolk-crescent, Bath.

## EDUCATION.—VACANCIES occur in an Old-

Established Ladies' School, situated in one of the most healthy and lovely parts of Sussex. The House is large and airy, with Croquet Lawn and Garden, and close to a beautiful Park, to which the Pupils have free access. Terms moderate.—For particulars, address BETA, Adams & Francis, 50, Fleet-street, E.C.

## PRIVATE EDUCATION IN PARIS.—VILLA

BOILEAU, AVENUE MOLITOR, PARIS (Auteuil).—Madame ALFRED HAVET receives a limited number of Young Ladies to CONTINUE their EDUCATION in Paris, with the assistance of talented Masters and highly-qualified French, English, and German Governesses. The Villa Boileau, one of the largest and handsomest in Auteuil, stands in its own grounds, and has lofty and cheerful apartments. All English and French comforts.—Prospectus on application.

## FRANKFURT-AM-MAIN.—In the House of a

German Professor, whose wife is an English lady, there will be, in October, VACANCIES for TWO YOUNG GENTLEMEN requiring Private Lessons in German and French, with attendance at School Classes. For terms, &c. refer to Misses, SCHAUBERT, 32, Tavistock-place, Tavistock-square, W.C.; or to G. F. WALL, Esq. F.R.G.S., Broomhall Park, Sheffield.

## UNIVERSITY OF LONDON.—First and Second

LL.B. and LL.D. Examinations.—A BARRISTER-AT-LAW and M.A. LL.D. (Honours) Lond., PREPARES CANDIDATES for the above.—Address Doctor, Lewis's Library, near University College, Gower-street, W.C.

## A LADY (27), with Musical talent (Vocal and In-

strumental), wishes a Situation as COMPANION to a LADY intending to spend the Winter Months in FLORENCE. References exchanged.—Address A. B. C., Post-office, Spilay.

## NEGLECTED CLASSICS.—Gentlemen (Adults)

wishing to commence, or to complete, the Study of GREEK or LATIN, are invited to apply to a Teacher of much experience, whose Books and System of Teaching have been reviewed and highly recommended by the late Rev. Sydney Smith, Macaulay, and other great Authorities.—Address ZETA, 1, Ballarat-terrace, Richmond, S.W.

## WILLIAM G. SMITH, for nine years Publisher

of Notes and Queries, in consequence of the change of Proprietorship, will shortly be open to a fresh Engagement. W. G. Smith has a large and first-class Advertising connexion.—Address, 43, Wellington-street, Strand, W.C.

## THE PRESS.—A Gentleman desires an ENGAGE-

MENT as SUB-EDITOR on a good Weekly Newspaper.—Address W. S., care of Mr. G. Street, 30, Cornhill, London.

## PRESS.—An experienced Journalist and Author

desires Engagement as LEADER WRITER, London Correspondent, or Editor or Sub-editor of a Metropolitan Newspaper or Periodical. Moderate terms. Highest references.—T. F. 13, Prospect-place, Long Ditton, Kingston-on-Thames.

## J. C. STEVEN'S SCIENTIFIC, NATURAL

HISTORY, and HORTICULTURAL SALEROOMS, 25, King-street, Covent-garden, London. Established 1790. Sales by Auction nearly every day. Catalogue on application.

**THE PRESS.**—A Practical Printer desires an ENGAGEMENT on a London Weekly or an Evening Paper, to ASSIST in READING or REPORTING. Can produce specimens of literary composition. Could assist in making-up and forwarding a paper to press.—W. E. Clark's Post-office, Upper Holloway.

**THE ADVERTISER,** who is connected with the London Press, is open to an Engagement as LONDON CORRESPONDENT of a Provincial Paper. For further particulars address B. A., Thomas Bosworth, 195, High Holborn, W.C.

**A VERBATIM REPORTER,** of seven years' experience on the Scottish Press, wishes an appointment as SUB-EDITOR or REPORTER on an English Daily. He is a successful Writer of Rambling Sketches and Descriptive Articles, and is a good French Scholar. Exceptional testimonials.—Address S. L., Adams & Francis, 59, Fleet-street, E.C.

**AN EXPERIENCED LEADER WRITER** and REVIEWER, on the staff of two London Papers, Daily and Weekly, can undertake additional Articles, or is open to an Editorship. Thoroughly conversant with all press matters, is capable of any amount of prompt work. Style vigorous, clear, and graphic.—A. 67, Paternoster-row.

**SUB-EDITOR or REPORTER.**—A Gentleman, who is a Verbatim Short-hand Writer and Experienced Sub-Editor, desires an ENGAGEMENT on the Staff of an Influential Newspaper.—Address Sun-Editor, Messrs. Adams & Francis, Fleet-street, London.

**A GENTLEMAN,** Travelled, a Linguist, with a practical experience of business matters, would be glad to act as PRIVATE SECRETARY to a Nobleman or Gentleman.—Address F. H. S., Esq., care of Messrs. Parke & Pollack, 63, Lincoln's Inn-Fields, London.

**TO PUBLISHERS.**—A Gentleman, of considerable experience in Publishing, Printing, Advertising, and keeping Publishers' Accounts, is open to an ENGAGEMENT as MANAGER. First-class testimonials.—Address C. B. A., care of Adams & Francis, 59, Fleet-street, E.C.

**THE EDITOR and MANAGER** of a Provincial Newspaper is open to a NEW ENGAGEMENT in a similar capacity. Has had long experience, and is an able and energetic Writer in the Conservative interest.—Address B. C. D., Adams & Francis, 59, Fleet-street, E.C.

**TO NEWSPAPER PROPRIETORS.**—A Journalist of experience will supply Articles, London News, Descriptive Reports, &c. on moderate terms. References and samples.—Address M. K., 5, New Ormond-street, London, W.C.

**WANTED, a CANVASSER:** one accustomed to the Work.—Apply, stating Salary required and full particulars, to Box 66, Post-office, Hymouth.

**TO BOOKSELLERS and STATIONERS.**—For immediate DISPOSAL, in consequence of a Dissolution of Partnership, the well-known BUSINESS, at 5, Bishopsgate-street Without, carried on until recently by Mr. F. B. KITTO. The present Proprietor being engaged in quite another line of business, is open to treat with an immediate Purchaser upon very liberal terms.—For full particulars apply to Mr. HOLMES, 60A, Paternoster-row.

**PERIODICAL WANTED.**—The Advertiser would be happy to negotiate for the Purchase of an established Journal connected with Arts or Trade.—Address to M. C., 55, Park-street, Camden Town, N.W.

**SPORTING COPYRIGHTS.**—TWO VALUABLE ONES for SALE.—Address H. H., 25, Ivy-lane, Paternoster-row, E.C.

**TO BE LET,** from the 14th of November next to the 14th June next, for 72s., a FURNISHED COTTAGE, in the parish of BRIGHTLING, Sussex. It contains 4 Bed Rooms and 4 Sitting Rooms, one of which is a good Studio. Apply, by letter, to Dr. BOURNE, Scotland's Gate, Rotherhithe, Hammersmith, Sussex.

**NOTICE OF REMOVAL.**—MESSRS. ELLIS & GREEN beg leave to announce that they have REMOVED from 33, King-street, Covent-garden, to 29, New Bond-street, lately in the Occupation of Messrs. Boose, who have also moved over to them the Goodwill of their Business. N.B.—Libraries purchased for Cash. Catalogue of Rare Old Books and Manuscripts forwarded on receipt of six stamps.

**READINGS by F. KEMPSTER, M.A., Oxon.**—Mr. Kempster will be glad to Arrange for his Dramatic and Humorous Readings. Mr. Kempster Reads at Brighton, Chichester, Stratford, and Liverpool, in October. For terms and Opinions of the Press address Mr. KEMPSTER, Waterloo, near Liverpool.

**TO LECTURERS and OTHERS.**—ORIGINAL MS. LECTURES on various subjects by a practised Writer for DISPOSAL. Lectures and Essays written to order. Translations from French, German, Italian, and Swedish, promptly executed. Published Translations from French, German, and Swedish can be referred to.—Address M. S., 59, Grove-place, Lisbon-road, London, N.W.

**TO AUTHORS.**—T. PETTITT & Co., Printers in Old Style and Modern Type, FURNISH ESTIMATES and every information respecting PRINTING BOOKS for Private Circulation or Publication. Brochures, Pamphlets, and General Printing, with the greatest rapidity. Specimens of Type, Medieval Borders, Head Pieces, &c., on application.—T. PETTITT & Co., Steam Printers, 23, Fifth-street, and 5, Old Compton-street, Soho-square, London, W.

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**CHEAP COPIES of GOOD BOOKS,** suited for Public and Private Libraries, Book Societies, Literary Institutes, Students, and others, are now on Sale, at greatly Reduced Prices. Catalogues gratis.—J. HUNTER, 74, Oxford-street, corner of Duke-street, Grosvenor-square, W.

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President—THOMAS CARLYLE, Esq.

This Library contains 55,000 Volumes of Ancient and Modern Literature, in various Languages. Subscription, 2s. a year, or 2l. with Entrance-fee of 6l.; Life Membership, 26l.

Fifteen Volumes are allowed to Country, and Ten to Town Members. Reading-room open from Ten to half-past Six. Prospectus on application.

ROBERT HARRISON, Secretary and Librarian.

**THE UNITED LIBRARIES, 307, Regent-street, W.**—Subscriptions from One Guinea to any amount, according to the supply required. All the best New Books, English, French, and German, immediately on publication. Prospectuses, with List of New Publications, gratis and post free.—Clearance Catalogue of Surplus Books offered for Sale at greatly reduced prices may also be had, free, on application.—BORN'S, CURTIS'S, HODGSON'S, and LACROIX & O'SHEA'S United Libraries, 307, Regent-street, near the Polytechnic.

**TO BOOKBUYERS.**—A CATALOGUE of a good SECOND-HAND BOOKS in most Classes of English Literature, with some Greek and Latin Classics and Mathematical. Send stamp for postage.—W. HEATH, 47, New Oxford-street, London.

### Sales by Auction

**MESSRS. HODGSON** beg to announce that their Season for SALES by AUCTION of LIBRARIES, Stocks of Books, Copyrights, and Literary Property of every Description, will COMMENCE on WEDNESDAY, October 3; and in thanking their Friends and the Public for past support, venture to assure them that every attention will, as usual, be paid to all business entrusted to their care. Valuations made for Probate or other purposes.  
115, Chancery-lane, September 27, 1872.

Modern Books and Reminders, in cloth and quires.

**MESSRS. HODGSON** will SELL by AUCTION, at their Rooms, 115, Chancery-lane, W.C. (Fleet-street end), on WEDNESDAY, October 3, and Two Following Days, at 1 o'clock, MODERN BOOKS and REMINDERS, in cloth and quires, including 1,800 The Lord's Prayer, illustrated by Pickersleigh Dean Alford, 4to. (pub. 21s.)—100 Copies of Christian Ballads (pub. 12s.)—100 Beauties of Poetry and Art (pub. 18s.)—150 Poets' Wit and Humour (pub. 21s.)—450 Literary Pearls, fcap. (pub. 6s.)—740 Speight's Lock of Hair, post 8vo. (pub. 6s.)—100 Copies of The Court and the Country Hair (pub. 5s.)—900 Scott's Lay, &c. in 1 vol.—400 Montaigne's Essays, cr. 8vo.—380 Enguerrand from Henry VIII., cr. 8vo.—400 Bonquet's Essays, cr. 8vo.—300 Bonquet's London, fcap.—300 Hervey's Visitation of Suffolk, 2 vols.—50 Harrington's Westminster Abbey, 4to.—100 George's Oberland (pub. 2s.)—100 Stephens's Flemish Relics (pub. 21s.)—7 Lee's Altar Service Books, 3 vols.—7 Knight's Gallery of the Arts, 2 vols.—1 Miller's English Country Life, 2 vols., royal 4to.—3 Gallery of American Landscapes, large folio, and other interesting Publications in the various Departments of Literature—3,000 volumes of Novels by celebrated Authors—Stereotype and Copperplate, including Ramey's Alphabets and Ornaments, &c., with the Printed Stock—Akerman's Roman Coins, 8vo.—Kelly's Proverbs, fcap.—23 Humorous Steel, by "Theo"—a small Stock of accounts, &c., &c.  
To be viewed, and Catalogues had.

Miscellaneous Books, Handsome Bookcases, &c.—Five Days' Sale.

**MESSRS. HODGSON** will SELL by AUCTION, at their Rooms, 115, Chancery-lane, W.C. (Fleet-street end), on MONDAY, October 14, and Four Following Days, at 1 o'clock, a large COLLECTION of MISCELLANEOUS BOOKS, including a Portion of the Library of the late C. S. R. Esq., F.R.S., and that of a Minister, deceased; comprising Ancient and Modern Theology—Standard Works in History—Voyages, Travels, and Biography—Topography and Antiquities—Medical, Chemical, Botanical, and other Scientific Works—School and Classical Books—German, French, and Italian Literature—Prints and Music—Handsome Mahogany Bookcases—Library Tables—Iron Safes, &c.  
Catalogues will be forwarded on application.

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THERE are many current doctrines about the Highlands and the Highlanders, conspicuous rather for their misty obscurity than for any more valuable quality; but that the people separated by the Highland line have for many ages spoken a language radically differing from that of their neighbours, is a fact beyond dispute. Whether the kilt was really "the garb of old Gaul," or, as it has in later times been maintained, the invention of an English army tailor; how far we owe the adjustment of the clan tartans to the diligence of the pattern-room workers in certain woollen manufactories; how much there may be of fact in what are called the badges and war-cries of the clans,—these and such like questions are all endowed with a magnificence that comes of the unknown and mysterious. Even the race of the Highlanders, whether they are of Oriental or Boreal origin, is a matter of doubt and dispute, involving in it the question whether all the Gaelic-speaking inhabitants of the Highlands are of Celtic origin. But if we look to the language only, all is distinct, for those who are nearest to the line that bounds the Celtic-speaking race are the most Teutonic or Saxon in their speech and general conduct of all the inhabitants of the British empire. In this and other suggestive facts we see something in the two languages signally incapacitating them for fusion,—signally repellant, as it might be termed. The English language is peculiar as connecting itself by words from any other language where they are of a kind to be an acquisition. It has much in common with the German, and perhaps still more in common with Dutch and the Scandinavian tongues. It has derivatives from the Greek and Latin, peculiarly convenient because they can be used in the spiritual or ideal, while the Teutonic is employed in the material, as in "purity" and "cleanness," for which the Germans have but one term. The Lowland Scotch is but a variation from the English, and has drawn from the same fountains of speech, with this slight difference, that the Scotch, owing to their political intercourse with France, have more French terms in common use than the English have. But the remarkable feature to which all this leads us is, that the Saxon, or Teutonic speaking people of England and the Lowlands, have borrowed nothing from the Celtic-speaking inhabitants of their own island. Those who have lived next door to the Highlander, and have endeavoured to establish a means of communication with him, have remained as absolutely free of any taint or amelioration—whichever we may choose to call it—from his language as the inhabitants of Kent or Devonshire. We know that many of the North Sea rovers settled along the coasts of the Highlands and in the Western Isles. There was, in fact, a Norse dominion or empire there, that for a time threatened to rule over all Scotland. We may believe that when the long stretches of sea, loch, and the scattered islands, were no longer available for purposes of piracy, the Norse

population of the Highlands diminished. Still, it cannot have entirely disappeared, as undoubtedly all relics of the Norse language did. It is reasonable to suppose, then, that it had to yield to the predominant Celtic, and it is another testimony to the incapacity of the two for mixture that it had to yield utterly. This will account for the physical contrasts that give us in some districts a little, dusky, black-haired population, and in other large-limbed people, with light complexions and fair or red hair, all speaking the same Gaelic tongue.

It is very interesting to have the line that has divided the two languages correctly drawn. So far back as anything like authentic history goes, the present Lowlands have been inhabited by a Teutonic-speaking people, whether they were the original "Picts," or were settlers of Viking invaders, who drove a Celtic people away to the western mountains and kept for themselves and their descendants the lands that could be made productive by cultivation. There exists an ancient Latin book of devotion, scribbled over with memoranda in Gaelic by the monks of the monastery of Deir, in Aberdeenshire, in the twelfth century; but there is good reason to believe that the writers were Irish ecclesiastics of the clan known as Culdees. Archdeacon Barbour, who belonged to their district, wrote his romance of 'The Bruce' in purer English than any to be found in contemporary literature south of the Tweed.

In the present map the "Highland boundary" is laid down in red—an appropriate colour, for never was border between quarrelsome neighbours deeper stained with blood. It is one of Scott's small but significant touches of Nature when he makes Harry of the Wynd find it sufficient excuse for slaying a Highlander that he found him at the wrong end of Stirling Bridge. For centuries to the Scottish Lowlander the Gaelic-speaking dweller in the mountains was as utterly odious and as utterly beyond the protection of the law as the Red Indian was to the New Englander, or the "black fellow" to the Australian squatter. The Scottish statute-book is full of denunciations of the Highlander, and the criminal records are rife with the execution of these denunciations.

The information, indeed, from which in this map the districts inhabited by the several names or clans have been carried back to the sixteenth century, has been supplied from the denunciatory statutes against the Highlanders. So entirely was the Highlander supposed to be at the will of his chief or leader, that, in the reigns of the early Stewarts, it was deemed a waste of legislative and official duty to endeavour to rule him by the law. If he had a chief whom he was bound to obey, that chief must be responsible to the government for his conduct, otherwise he was put beyond the pale of the law. Hence, first by acts of council and afterwards more completely by statute, the Highlanders in their several clans or districts must find responsible persons to be "sureties" for their good conduct. If they did not, then were they "put to the horn," as it was termed—denounced as rebels by blast of a trumpet or horn. When this simple form had been adopted they might be hunted, and they were hunted like wild beasts; and those who indulged in such high-flavoured sport were not always at the trouble to

ascertain whether the form had been strictly executed or not. When the voluntary system was insufficient to effect satisfactory chastisement, "Letters of Fire and Sword" were issued to some neighbouring potentate, who was to have the lordship of the district on condition of giving full effect to his warrant.

An Act of the year 1587, containing a long list of those who were "sureties" for the several clans or inhabitants of districts, forms the foundation on which, with superadded information, the clans with their names have been distributed over the Highland portion of this map. The map bears evidence of careful preparation, and the editor acknowledges the assistance of Dr. William Skene, who is known for eminent services to Highland archaeology. We have here the work of that exact scientific school of historical topography which was in a manner founded by the late Keith Johnston. He was one of those who take so ardently and unceasingly to the details of their favourite work as to wear out too soon the physical resources both of work and life. But the influence of his system lives in the establishment superintended by his younger brother and pupil. The commendation due to the map we are unable to extend to the literary matter attached to it. We cannot see the advantage of reprinting from the Miscellany of the Spalding Club the "Itinerary of Prince Charles from Edinburgh to Culloden," with the place of halting or abode and the parole of each day. Of the three battles of the '45—Preston Pans, Falkirk, and Culloden—there are narratives in the style that deserves no better name than "the stupid." It is for these impediments, that what might have been a pocket-map, convenient for the traveller, is converted into a quarto volume. But however this may be regretted, the map exists, and can be issued unencumbered with useless literature.

## MADAME SAND'S NEW NOVEL.

*France.* Par George Sand. (Paris, Michel Lévy frères.)

MADAME GEORGE SAND has written a great deal lately,—but for our respect for her genius, we should even say, a great deal too much. The cleverest of a certain category of novelists, she is also one of the most prolific writers of the day, and her style is far too charming not to deserve, at any time and on any occasion, the admiration of all, whatever may be the worth of her matter. In her least striking productions, one will generally find more than ample repayment for one's trouble. Madame Sand's readers can only complain of disappointment. Moreover, a writer is not like an artiste. The time comes when a brilliant tenor must relinquish his audience, with no consoling hope that the worn and wearied voice may ever return; while the less fragile and superficial gifts of a superior mind can have their hours of transient weakness, and yet recover the vigour of youth, and flash with unwonted brilliancy. For some years we have been expectant of this species of second youth in the author of 'Mauprat,'—we regret to say, in vain; and in opening the book we are reviewing, we have felt that peculiar, painful hesitation which is inseparable from the criticism of a strained genius (for Madame George Sand has genius, whatever may be said to the con-

trary by the chaste critics, whose modesty cannot permit more extensive delineations of social life than are contained in Miss Edgeworth's tales) striving to regain lost ground. Is Madame Sand herself again in 'Francia'? We shall see presently, by the analysis of her new story. The shocking affair of the Rue des Écoles has been the origin of a score of publications, of various kinds, and a pretext for M. Alexandre Dumas' repulsive paradoxes. Madame Sand seems to have taken the subject of her novel from the same source, but we should do her wrong if we placed her book beside such catchpenny lucubrations as the morbid son of a great writer is in the habit of issuing every spring and summer. 'Francia' does not advocate assassination; at the most, it relates the impulsive vengeance of a woman placing in a somewhat similar position to M. Dubourg's. This is the plot of the romance.

Francia is the daughter of a ballet-dancer; and she goes with her mother to Moscow. Her education is no more than can be expected to be given by a dissolute actress. The poor child passes her life in the green-room of a theatre,—lives in the midst of vice,—is taught nothing but vice. It is during the Russian campaign of Napoleon. Francia is fain to fly with the retreating invaders; her mother is killed at the passage of the Beresina; but a young Russian officer saves the child from death, furnishes her with the means of returning to France, and forgets her. We now pass over a few years. The Allies defile through Paris; while the terror-stricken population regards sullenly the triumphal march of the victors. There is here a vivid picture that recalls the entrance of the Germans into the French capital but two years ago; the suppressed anger of the crowd, the tacit insolence of the conquerors,—all described so graphically, that one can easily perceive that Madame Sand yet feels the humiliation inflicted on her country. A young staff officer of the Czar's retinue makes his horse rear, and hurts unwittingly a young girl who is looking on. He is the same who saved a forlorn child in Russia, and the wounded girl is no other than Francia. Left to herself in the midst of the big town, she has become a *grisette*; she had to live, and she has sought means of sustenance where she can find them. Besides herself, she maintains a young brother, a kind of sinister and burlesque Gavroche, a mixture of corruption and generosity, of patriotism and dishonesty, which overshoots the mark, and is far from rivalling the brave and admirable *gamin* of Victor Hugo's 'Misérables.' This accident leads, of course, to a recognition. The Prince Mourzakine (such is the officer's name) being one of the conquerors, is not over scrupulous in his relations with the sex; and as Francia retains a grateful remembrance of his kindness, nothing can be easier or more natural than a *liaison* with the simple-hearted girl. Francia is dazzled; for hitherto her affectionate aspirations never rose higher than a hairdresser, whose principal amusement consisted in throwing the curling tongs at her head. And now a real prince, young and handsome, and rich, deigns to take her under his protection, and gives her Cashmere shawls and pearls, instead of throwing anything at her person. This is too much for poor Francia's seventeen summers and timid little heart; she loves the Muscovite to distraction, and her affection is, if possible, in-

creased by her belief that her mother still lives, and that Prince Mourzakine has given orders for her discovery, while Mourzakine knows very well that the ballet-dancer was brained at the Beresina by his own servant.

We cannot say that Madame Sand has been happy in the delineation of her Russian prince; she obviously intends to paint a specimen of the civilized barbarian, polite, smooth, supremely well bred, and yet retaining the primitive savagery under a worldly exterior. The novelist barely succeeds in making of him a handsome fool, a slave to his animal instincts, what the French would call *un beau garçon*, a favourite of a few days with the ladies, a cup of Bohemian glass, which is only attractive when filled with champagne, and loses its charm if emptied to the dregs. Yet Francia cherishes him, for he is plausible and decidedly handsome. Every spontaneous affection immediately precedes jealousy, nor is this case an exception to the rule. Francia continues confident and smiling, until she discovers that Mourzakine's heart is divided in an infinite number of parts, the larger of which is awarded to a certain Marquise de Thière. Mourzakine has besides an old satyr of an uncle, on whose purse he depends; and this elderly gallant has taken a sudden fancy to his nephew's mistress. One night Mourzakine returns very late to the common roof; Francia conceals herself behind a curtain and listens; while the young Prince converses with his servant, under the belief that she has gone to the theatre with his amorous relative, and as he is short of funds, and feels the need of his kinsman's help, he hardly conceals his gratification at this circumstance, and drops to sleep with a happy heart and a quiet conscience. Meanwhile Francia writhes under the knowledge of her lover's cynical indifference, and the coarse bargain he has wilfully approved. What must she do? Must she leave the despicable fellow, and seek a more faithful heart, or remain beside him, despite his villainy. The *personne ne l'avait* of Claude Frollo flashes through her mind as she fingers a jewelled stiletto her paramour once gave her; she loses her head; and the next morning the handsome and victorious Prince Mourzakine is found dead and bleeding in his bed.

The moral object of the work is evident. As we said before, Madame Sand pleads not in favour of conjugal murder. 'Francia' is no apology of a deed which can only be excused by supposing momentary aberration. Madame Sand merely wishes to demonstrate that men or women are not responsible for losing their senses in certain extreme situations; that an outraged husband is perhaps excusable if he kills his wife in a frenzy of jealous rage; and that there is no reason why an offended woman should not experience the same feelings in a similar position. M. Dumas *filis*, advocates premeditated assassination; *tue la!* Madame Sand maintains the reciprocity of conjugal duties, but pleads extenuating circumstances for the assassin.

As for the literary value of this book, we cannot but confess that the treatment of a subject which offered many dramatic elements to such an artist as Madame Sand, is decidedly below the average. The quiet, even, and harmonious style which is the reflection of the author's lucid and tranquil mind is always the same; and the different situations of

the story are, as usual, free from complication, and profoundly natural. We find in 'Francia' the fundamental qualities of Madame Sand's talent; but her personages are silhouettes. The delineation of characters is no longer vigorous and remarkably striking; and we have, as it were, a pale shadow of Madame Sand's previous novels. Francia is, after all, but a tracing of Jeanne, and what a gulf lies between this heroine and Valentine, Edmée de Mauprat, Daniella, and a host of others! At times, too, the interest of the story begins to flag, and—an ominous sign—it is necessary to remember the object of the work to continue its perusal without fatigue. We seek in vain for those keen, æsthetic appreciations the author knows how to frame in so seductive language. 'Francia' will not be an addition to Madame Sand's gallery of exquisite feminine types. Like many estimable novelists of the day, she has fallen into an unfortunate habit of moulding her dramatic construction after a settled pattern. This can only be attributed to inventive powerlessness brought on by overwork. If George Sand would give us a novel every two years, we should prefer it to the two she produces every three months. As it is, we can only deplore the too obvious symptoms of sinking talent; and we heartily wish that the French novelist's next production may be more worthy of her pen than 'Francia.'

*Difficulties of the Day, and How to meet Them: Eight Sermons, preached at St. Augustine's Church, Queen's Gate. By the Rev. E. S. Ffoulkes, B.D. Published by request. (Hayes.)*

NATURALLY we opened this volume of sermons with much interest and some curiosity, as we wished to learn the results of the experiences of Mr. Ffoulkes in his struggles with the difficulties of contending creeds, and to "hear the conclusion of the whole matter." But that "conclusion," alas! seems as far off as when it was written in the Book of Ecclesiastes. The Sermons of Mr. Ffoulkes will hardly help anxious inquirers. The "difficulties" with which he deals may be called the difficulties of yesterday, rather than those of to-day, for at the present moment there are comparatively few in the great multitude of souls anxiously looking for guidance to help them to lead and order their lives, who will care to listen to a discussion on the niceties of the Nicene Creed, or to hear about the unscrupulous dealings of the Western Church with the Eastern Church. Neither do the majority of those who are seeking rest care to hear arguments for or against the supremacy of St. Peter over the other apostles, whilst, as for "Episcopal succession from the Apostles," for which Mr. Ffoulkes and a large party of the Church of England contend, it would be, indeed, a poor look out for the millions of human beings who never heard, nor are likely to hear of the Church of England, if their salvation, temporal or eternal, were dependent on this title; and for this multitude all that Mr. Ffoulkes can say is: "We can trace our episcopal succession back to the Apostles themselves; and it is well, God be praised for it! but if there are others who are really without it, really for no fault of their own, at all events let us hope the best for them, if we will not assist them to it." The defect which, to our



apprehension, makes these sermons unequal to the struggle with "the difficulties of the day" is, that they all look *backwards* instead of *forwards*. Mr. Ffoulkes deals with religion as though it could only exist in the shape of doctrinal theology, and he deals with theology as though it could contain and define the whole Divine Life, the Spirit of God, which has been given to enable each one of us "to know Him, and to love Him, and to serve Him as we ought to do." No human form of speech or language, no human institution, be it ever so grand, is adequate to the pretension that it can contain so great a mystery, for everything that is human asserts *limitation*, and limitation signifies *exclusion*. No Church can deserve to be called the Church of Mankind that does not embrace and contain "all sorts and conditions of men." It is not cutting off and excluding which is the sign of life and sovereignty, it is the power to take in, and to assimilate; to afford refuge and brotherhood to all men whose desires it is to know and to serve their Maker, according to the law He has written in their hearts, no matter by what name or denomination they may be called. The world might then have some idea of what is the breadth, and power, and beauty of Christianity. At present, up to this very year, we hardly know what Christianity really is! We have seen isolated examples of its grace and power in individuals; we have seen certain doctrinal points brought out and illustrated by various sects and divisions in Christendom: but the sects are all angular, and exaggerated, and exclusive; they hold each a fragment of truth, and seem to think it is the whole.

Mr. Ffoulkes treats religion as if it were contained in Church history. He has studied Church history so long, that when he comes out into the light of common day he is dazed. He can go into disputed points, and clear up vexed questions of bygone events, but he does not, in these Sermons on the Difficulties of the Day, say one inspiring word to rouse men to try to be noble, to live worthy of the gift, which they alone, of all created beings in this world, have received—the gift to desire to seek after God, if haply they may find Him. There is nothing in these sermons to rouse the heroism of human nature, nor to make the readers or the hearers feel stronger and braver, more desirous to be true, and to hate all lies; to do that which is right, rather than to live at ease, and to stand stripped of all pretence of belief, if they do not believe, no matter at what cost. No religion, no creed, no church is possible till men become true to their own souls. Baxter wrote a quaint pamphlet, to inculcate the beauty and the virtue of owning that "we do not know," when it concerns things of which we cannot possibly be sure. Certainly, if people would agree to say that they "do not know" it would save much talk, and many sermons.

*Uriconium: a Historical Account of the Ancient Roman City.* By Thomas Wright, M.A. (Longmans & Co.)

THE history of Uriconium has been long promised. More than twelve years ago, if we mistake not, it was announced as forthcoming, and not a few have feared that the engagements of the author, which, it is known, are multifarious, might altogether prevent his accom-

plishing the task he had for some time been engaged upon; but, with the volume now before us, no one will regret the delay that has taken place, for, with Uriconium for his text, Mr. Wright has not only given the best and most interesting account of *Salopia Antiqua* under the Romans, but has so cleverly constructed his narrative, that it may be almost called a handbook to Roman civilization for England. We knew beforehand that we should obtain from Mr. Wright a work of solid value, if he lived to complete it; but the actual result surpasses our expectations.

As not every one may have heard of the name of Uriconium,—moreover, as Dr. Smith only alludes to it under the name of Viroconium in his 'Ancient Geography,'—we will first state, as concisely as possible, what was known of this Roman city before Mr. Wright undertook the excavations recorded in detail in this work.

Uriconium, now called Wroxeter, a manifest derivation from the first part of the old name, with the common addition of Chester, to mark the site of a real or supposed Roman castrum, is first mentioned by the geographer Ptolemy (about A.D. 120) as one of two towns in the district of the Cornavii, Deva (or Chester) being the other. It next occurs in the so-called Itinerary of Antoninus (about A.D. 320), first under the form of Uroconium, and, secondly, under that given by Ptolemy. It is only noticed once again, probably after it had been destroyed, by the anonymous Geographer of Ravenna (in the seventh century), who calls it Utriconion Cornoninorum—an obvious error, if, indeed, this be not, what it is quite likely to be, a mistake of later transcribers, for Uriconion Cornoviorum. There is no other ancient record of it whatever; but the Itinerary of Antoninus, by placing it upon the well-known Watling Street, on the line from Chester through London to Richborough, and, at that point in it where the Roman road from Abergavenny, by Kentchester, joins it, gives the means of identifying it with certainty, as the course of those roads has been satisfactorily traced. To the origin of the name itself, as in this matter we differ in some degree from Mr. Wright, we shall recur hereafter.

As, so far as has been yet ascertained, the place is never noticed again till it had acquired its Saxon form, "Wreken-ceaster," or "Wroxchester," it is tolerably certain that it had been early destroyed; and Mr. Wright's opinion, that this event took place soon after the withdrawal of the Roman armies from England by order of Honorius, the agents in this destruction being either the Welsh or the Picts, not the Saxons, seems to be as fairly demonstrated as could have been done by arguments purely inferential. It is a strong argument in favour of this theory, that the 132 coins found in the excavations are all Roman, and of these no one is later than Gratianus, who was slain A.D. 383. We should add, that among these are a few of the class of copper coins known by numismatists under the name of *minimi*, which, while they do not resemble the copies of Roman coins in the first money minted by the Anglo-Saxons, are nevertheless themselves rude imitations of the Roman coinage of the Constantine family. Mr. Wright remarks that, up to the twelfth century, it is probable that there were still many remains of Roman walls—nay, even of villas—above the ground in England, and that as this

"was especially the age of building the great Anglo-Norman abbeys and priories, it became the practice to break up the old buildings within reach to supply building material. . . . The ancient city of Wroxeter was probably one of the great quarries from which the builders of Haughmond Abbey, of Buildwas, perhaps of Shrewsbury Abbey, and of other monastic houses in this part of the country, were supplied."

—He adds, that Leland, in his 'Itinerary' (temp. Hen. 8), remarks of it, that "Roxcester was a goodly walled towne till it was destroyed by the Danes," popular estimation in those days attributing to the Northmen the universal spirit of destruction since attributed to Cromwell and his troopers; and that Camden, a little later, states that there were in his day no remains of the old town visible except certain walls, which the inhabitants of the village called "the olde worke of Wroxcester." A portion, probably the same to which Camden alluded, is still standing, and has been carefully drawn and engraved for the frontispiece of Mr. Wright's work.

As was natural, with many traditions of its ancient greatness, and of its melancholy fate, in the mouths of the peasantry, many attempts have been made to excavate Uriconium, and in 1701, 1752 and 1788, numberless objects of Roman origin were met with, some of which are still preserved in Shrewsbury. All these works were, however, partial and unsystematic; probably funds were wanting as well as knowledge; and it has been left to Mr. Wright to make the only researches that have been really successful, and, at the same time, to be their historian; and, that so much has been done, there being probably a great many more deserving of careful examination, is mainly due to his own energy and to the support he received from the late Mr. Botfield, from Mr. Joseph Mayer, of Liverpool, and from the owner of the land, the late Duke of Cleveland.

The wall that once surrounded the city can still be traced, except on the side fronting the Severn, where, as Mr. Wright suggests, it is possible that there never was one, and is so irregular in shape as to suggest that it was thrown up in a great hurry, perhaps on the news of a sudden invasion. Its construction—for many portions of it were found during the course of the excavations—did not show any of the usual characteristics of Roman masonry, but consisted merely "of large cobble stones (or small boulders) and broken stones from the quarry, which had been placed together without any order, and imbedded in clay. The remains of the wall always presented the same appearance, and were, on an average, about 6 ft. thick." The same fact, curiously enough, has been noticed in the old 'Magna Britannia,' published in 1727. In one part which was dug into, the ditch was found to have been 95 ft. wide, with a mound beside it 9 ft. high, and inclined at an angle of 45°. No actual gateways were found, but at the spot where the principal one is presumed to have been, the wall was much more perfect, and still remaining *in situ* about 4 ft. high, together with its fosse and parapets of clay.

Mr. Wright commenced his excavations by the side of the great piece of wall still standing (in present height, 21 ft., by 72 ft. long and 3 ft. thick), and soon came on the remains of a very extensive structure, 226 ft. long by 30 ft. wide, with two equally long but narrow enclosed spaces on each side. The larger one

was paved with rough brick, and the northern of the two narrow spaces with fine tessellated pavement. Under the large room was a hypocaust, of which 120 of the supporting columns were counted. In an adjacent corner were found quantities of unburnt charcoal and mineral coal, showing clearly the purpose for which it had been used. Many more rooms were excavated near to the first large one, and, among other curiosities discovered were three skeletons, several Roman locks, a fibula, and an iron trident, links of a large chain, portions of columns, and what had evidently been a large but shallow reservoir for water. The whole of this group of buildings, Mr. Wright, we think, justly considers to have belonged to the public baths of the city, the "Old Wall" being probably a portion of the *Basilica*. A similar arrangement of the baths and basilica exists at Pompeii, and may be inferred at other Roman sites in Britain.

In the progress of his researches, Mr. Wright dug out a number of small rooms, and cleared a considerable space, judging from their relative position that the former were shops, the latter the Forum. Among these were found some much worn stone steps, indicating great traffic in this part of the town, and a quantity of Roman weights in lead and stone. One of the shops was evidently that of a worker in metals, as a small furnace was in it, the interior calcined by intense heat, and, besides this, an anvil, portions of iron that had been hammered, bronze hair-pins and fibulae, and a quantity of fine sand, resembling that now used in metal castings. In other places were met with some painters' palettes, portions of window glass, of leaden pipes to carry off water, and a prodigious quantity of pottery, all Roman, and of the well-defined classes known as Samian or Arretine, Durobrivian, Upchurch, and Romano-Salopian ware. In an adjacent grave, was a well-preserved surgeon's lancet, exactly resembling others which have been found in Italy, and some stamps of Roman oculists, a class of objects of which more than sixty specimens have been found in England. In objects of Natural History, the discoveries were rich, showing clearly the habits of the people, and their love of sport. Among these were bones of *Bos longifrons* (often attributed by geologists to very remote periods), those of the wild boar, elk, of which, and of the sheep and dog, extinct varieties were noticed. Equally abundant were the shells of molluscs, and the bones of fishes. Moreover, as several mortars and cullenders in stone or earthenware turned up, it is clear that the inhabitants of Uriconium were not content with mere lumps of meat roast or boiled, but had acquired some of the epicurism of the table, so much practised in Italy and Gaul.

One object connected with Natural History deserves record—the finding blended in some of the artificially prepared stone used for the facing of the walls, abundant leaves of the *Quercus pedunculata* and *Q. robur*, the ordinary modern oaks of the English forest, with those of the black thorn, willow, alder, and some grasses. Botanists used to hold that the modern oak is not the original British tree, but the *Quercus sessiliflora*; but this discovery proves our present oak to be at least as old as Roman times. Another very curious discovery was an undoubted Roman candlestick—only two other certain specimens of which are known.

Mr. Wright adds, that a few years since Roman candles were found in some adjacent mines, the fat of which had been converted, as is usually the case, into *adipocire*. Just outside the walls a well was found, about 12 ft. deep, with water at the bottom, and so perfect that it has been since in use in the farm where it was noticed.

Such is a slight outline of some of the chief points of interest in Mr. Wright's volume: and, when we add, that, at present, scarcely any excavations have been made into the great area occupied by the private houses of the town, it is certainly not too much to hope for many and more valuable discoveries, seeing how much the few public buildings yet dug out have yielded.

In conclusion, one word about the origin of the name. Mr. Wright seems to think that Uriconium may have been derived from or is connected with the Wrekin, a hill of some height near it; but what is the origin of Wrekin? We can hardly doubt that Wrekin and Brecon are cognate, if not the same word, and that both are derived from the well-known Celtic forms, *Bre*, *Vre*, or *Wre*, meaning "hill":—*brynn* is a common Welsh word for hill now, and is probably of the same origin. The Saxon form, Wreken-ceaster, may, of course, be referred to either the hill or the town. Two other points seem worthy of notice: the first, that in a rentroll of A.D. 1350, a piece of pasture at Wroxeter was called "le Rowemelne," in which we may recognize "Roman Mill" (now Rue-mill), *Melne* being Old English for Mill; and, secondly, that, in the same document, a man is mentioned by the name of "Johannes atte the Walle," which is equally significant.

Mr. Wright, in his next edition, which will, we hope, be soon, must correct several press errors, and not make King John, who died in 1216, march across Shropshire in 1220, 1223, 1224.

#### MINOR POETS.

*Memories: a Life's Epilogue.* (Longmans & Co.)

*The Bride, and other Poems.* By the Author of 'Angel Visits.' (Smith & Elder.)

*Poems from Turkey.* (Chapman & Hall.)

*Peril Proves who Truly Loves.* By Robert M. Holt. (Longmans & Co.)

*Nuova Italia; or, Tours and Retours through France, Switzerland, Italy, and Sicily.* By Nomentino. (Longmans & Co.)

It is curious at the present time, when so many phenomena are explained by the simple hypothesis of insanity, that the old view as to the mental derangement of poets should have been suffered to drop. An ingenious theorist might make a pretty scheme of the various degrees of the poetic form of brain-disease, ranging from the mild sort, which results in contributions to periodicals (there is a method in this, too, because such things are often profitable to the producer), on to the severer form, which manifests itself in "short poems," lyrical pieces, and the like, and so to the most virulent and hopeless disease of all, acute "epomania." Each degree would of course have its subdivisions marked by such symptoms as the more or less regular recurrence of more or less correct rhymes, or a tendency to one or another sort of metre, some preferring the

anapaestic, or hopping measure, called also "the very false gallop of verses"; some the trochaic, or trotting, which is no other than "the right butterwoman's rank to market"; some the iambic; of all which again there would be many and various forms and combinations, manifested variously in the sufferers from the malady. We are not ourselves disposed to apply the hypothesis of insanity to poets, but the believer in it would find specimens of several stages of what he would call a malady, in the books now before us for notice. He would probably think it a remarkable characteristic of what he would term poetic insanity, that those who labour under it, so far from objecting to criticism, almost always insist upon having it, even though they may intend to demur afterwards to the manner in which it has been performed. The first, then, of the books before us, represents what he would term "epomania" in its most virulent form, the Spenserian. This is that which causes well-read, and, apparently, blameless persons, such as the author of 'Memories,' to write long and rambling biographies, interspersed with a good deal of moral reflection and some social satire, and then to put them into the metre in which the 'Faery Queen' and 'Childe Harold' were written by their respective authors. Because Byron dignified many incidents of contemporary history, nay, many of everyday life, and so told common things as to stamp them with his own genius, therefore we must have, week after week, rigmaroles such as we have briefly described above, wherein we read stanzas like this:—

And then he learnt the Elegy of Gray,  
Nor in long years a single line forgot,  
And ever since the knell of parting day  
Recalls the memories of the hallowed spot.  
The words are household words in hall and cot,  
And in the tented field have soothed the brave,  
Wolfe read them and surmised the fatal shot:  
"The path of glory leads but to the grave,"  
And to the line his fate sad confirmation gave.

Or this again:—

Not long before the Chassepot was the boast  
Of all man-killers, at Mentana proved,  
Though well the Italian youths maintained their post:  
So truly sighted and so nicely grooved,  
Whole files were slaughtered as the finger moved,  
At a mile's distance, answering à merveille, (sic)  
As said De Failly, who the pastime loved  
As Cockney stalker on the red-deer's trail;  
But soon the needle-gun will tell another tale.

Unfortunately the *units*, so to say, of this form of verse are so large, that quotation must be used very sparingly, owing to the space which a stanza takes; and less than a stanza is seldom worth quoting, seeing that the great characteristic of poems so written is a diluted feebleness, rendered necessary by the four rhymes which must be found at all costs, be it even of the sense itself. Even Byron himself could not always overcome this difficulty. We can conceive no task more hopelessly subversive of the ordinary intellect (though, to be sure, on the theory which, as we have said, some might advocate, that is gone already, and we are confounding a symptom with a cause) than that of taking three terminations, finding two, three, and four words respectively for each, putting these nine in a certain order, and prefixing to eight of them words enough to make a ten-syllable line, while the last has to end an Alexandrine. And yet this is what about fifty-two people appear to do in the year, within our knowledge.



What are we to say of the author of 'The Bride'; who, being able to write small poems and sonnets fairly well, prefers to give an allegorical description of the fortunes of Christianity under the guise of a love-story, and in a metre eminently ill-adapted for a poem of such length, or to narrate the laying of the Atlantic telegraph in such fashion as this?—

Then lent America her ship "Niagara"

To bring the cable half the ocean o'er;

And the "Agamemnon," sent from the English side,  
was meant

To conduct it to the shore.

We must go on, and tell, in our author's words, what happened when the cable was safely laid. Please observe the ingenuity, only equalled by the elegance, of the rhyme in the third line:—

Then Valentin flashing sent the good news to Heart's Content;

Whence congratulations went the same way round  
To the big ship through Valentin, on her fortunate  
adventure,

With success so fully crowned.

If 'The Bride' is very nearly profane, 'The Laying of the Cables' is more than grotesque. The rest of the poems in the volume are, as we have said, passable, though not remarkable, and were it not for the two performances which we have named, a medical theorist would put the author down as labouring under a mild and transient form of *amabilis insania*.

The writer of 'Poems from Turkey' appears to have gone thither to make fireworks for the Sultan, and to have employed the intervals of business in writing verses. He seems to have a sort of dim consciousness that he has been doing wrong, though, at the same time, he is defiant and impenitent. After a long list of the fireworks which he let off one night, forced into a sort of metre (the unhappy Spenserian stanza again), he feels a misgiving, and says:—

You say this is not poetry. Little care I

Whether it is or not, so it be sense,

So there be truth in it, and in it lie

My meaning and the thoughts I feel.

No doubt, but the same applies to Messrs. Moses & Son's metrical advertisements. Elsewhere our author says:—

Why should I not turn poet? Greater dolts

Than I have written rhyme. If I can tune

My thoughts to poetry, the stray wild colts

Might yet prove steeds to trample soon

Heavenward o'er clouds with glory strewn;

If I but discipline them, if I can,

Patient seeking as the greatest, grandest boon,

To understand and feel all that's of man,

Since 'tis his chiefest feelings poets feed and fan.

The answer to the question in the first line is pretty satisfactorily given in the fourth, fifth, and seventh. It is an essential qualification in one who wishes to "turn poet" that he should have some notion of the requirements of the metres which he intends to employ. It is no excuse to say that "greater dolts have written rhyme." We have no doubt that greater thieves have picked their neighbours' pockets. It is dreadful to think what must be the mental obliquity which verse-writing produces, when we find a person like our author, who doubtless is above all suspicion in his character as a "pyrotechnist," deliberately resorting to an argument which, if valid, would have justified most of the crimes ever committed.

We cannot take a cheerful view of Mr. Holt's case. He has a fatal gift of fluency, which imposes on the reader at first, especially if he

has, as we have, also been the reader of the other three works whose names stand at the head of these remarks. Their extreme unmetricalness makes Mr. Holt's smooth lines, with their artful alliterations (rather too much of this last, by the way), sound with almost the true ring, until we begin to read with the view of extracting a meaning. Then, indeed, we are soon brought up by something of this kind:—

Sad, solitary, silent sea,

Vast in thy mute intensity,

Thou could'st not even answer me;

Nor voice with mournful melody

An echoed plaint of agony.

Ruth-gathered to a groan,

The fretful plash thy waters made

When wayward ripples on me played,

But marked how deep the still,

As though a silence yet unknown

Had flashed into a mortal moan

Just as it ceased to be.

Mr. Holt has got up his prosody pretty well, but appears to have omitted, or else forgotten, his syntax, which, in all well-regulated Grammars, is properly put first. We wish to ask him two questions. What is his authority for saying that "sound, when carried beyond a certain pitch, becomes visible as light"? And what are Pymins? From the context we suspect they are something like Paynims; but the form is new to us, so we ask for information on the point.

Nomentino tells us that he lives in Tyburnia, and his book is quite as dull as that respectable, but somewhat dreary, quarter. His ten cantos are, in fact, a sort of versified Murray, or, rather, Bædeker, for it would be an undeserved slight on the Red Books of Albemarle Street to class them with 'Nuova Italia.' Nomentino has caught exactly the prosaic tone of the useful, accurate, but uninteresting handbooks published at Coblenz:—

And now we cross the Tunnel at full power,

Where runs a railway train, both night and day,

From Middlesex to Surrey every hour,

Beneath the muddy Thames's waterway;

The archway waterproof! well lit and dry!

With all the comfort of the open sky.

This, in the language of Coblenz, would be somewhat as follows:—

Folgt der Themsetunnel (Eisenbahn zwischen Middlesex und Surrey: Züge alle Stunden, Tag und Nachts) ein gut-erleuchteter wasserdichter Bogengang. Man fährt eben so gut als unter freiem Himmel.

We submit that this is as concise and not less poetical than Nomentino's stanza. Herr Bædeker, too, would probably give the fares, which would be an advantage.

The imitation of Bædeker, however, is more successful than the author's attempts to reproduce Byron:—

Greece, Carthage, Rome, the Turks, the Goths, the Gauls,

Have in their turn invaded thy fair land

And held dominion in thy vaulted halls,

But left their empire's bones upon thy strand,

For future archaeologists to scan,

And prove that race is mortal as mere man!

When Nomentino varies his verse, as he sometimes does, and attempts a sort of lyric, we feel strongly tempted to regard him as a lineal descendant of Sternhold & Hopkins:—

Here health and strength run hand in hand

In open air so bracing,

Each rosy cheek and manly band,

The sunny hillsides gracing.

Here man rejoices in his strength,

And woman in her beauty,

And keep dull care at full arm's length,

And bid adieu to duty.

Nomentino's sentiments are not original; the only thing we have found that has struck us is the following:—

There rebel Constantine, puffed up with pride,

Maxentius fought, and conquered, and destroyed;

And plunging though the Tiber's bloody tide,

Upon that flowery mead his force deployed,

And leading them unto Rome's city gate,

Of ancient paganism sealed the fate.

This account of the Battle at Saxa Rubra is certainly very funny, and does credit to Nomentino's powers of imagination.

*A Commentary on the Psalms, designed Chiefly for the Use of Hebrew Students and of Clergymen.* By G. Phillips, D.D. (Williams & Norgate.)

AFTER a long interval, Dr. Phillips has issued his Commentary on the Psalms, not in another edition, but rather as a new work. A meritorious Oriental scholar, untiring in his efforts to promote the study of Hebrew and Syriac at the University of Cambridge, a true worker amid all his official duties; any production of his pen will be welcomed by students. Notwithstanding the able expositions which have been given of the Psalms by the great Hebraists Ewald, Hupfeld and Hitzig, not to speak of the excellent compendium of De Wette, and the recent work of Delitzsch, the President of Queens' College has not shrunk from adding another book to the list of those professing to develop the sense of the Psalter. His standpoint is that of moderate orthodoxy. Though well acquainted with German commentators and highly appreciating their scholarship, he does not follow them implicitly or mainly in their general views of the different psalms. His own judgment is exercised freely but modestly. The tone and temper in which he writes are charitable and liberal. Harsh expressions do not escape from him; he gives those who differ in opinion due credit for sincerity. He is the model of a Christian expositor, as far as the spirit of his work is concerned. It is also apparent that he has made acquaintance with the literature of the subject ancient and modern, neglecting few helps available for a full understanding of it. He is especially conversant with the best Rabbinical commentators, Ibn Esra, Kimchi, Mendelssohn, Rashi and others, whom he frequently quotes.

After a general introduction,—in which the authors and number of the Psalms, with their division into five books, the character of Hebrew poetry, and the titles, are briefly handled,—the author proceeds to expound each piece in order, prefacing it with a brief summary of contents. Successive verses are analyzed and translated. The chief use of the work to students lies in the careful analysis of words and phrases, with the extracts from Rabbinical and other writers. The author's lexical and grammatical knowledge is usually exact; while he gives the leading opinions of preceding expositors pretty fully. He will therefore prove a safe guide to such as have not advanced far in their Hebrew studies.

What are called extreme views seem to be specially avoided. Dr. Phillips does not explain all the Psalms of Messiah, neither does he deny the Messianic reference of many. He does not lightly reject the authority of the titles. He supposes that David wrote the far greater number of the collection, and rejects Maccabean ones. He believes that the authority

of the New Testament settles the authorship and sense, in quoting passages of psalms. He also approaches the Hutchinsonian principle, approved by Horsley, that when one part of a psalm refers to Christ, the whole refers to him, for he explains even xli. 12 of Christ, by means of the old fiction of imputed sins:—

Mine iniquities have taken hold upon me,  
So that I am not able to look up;  
They are more than the hairs of mine head,  
Therefore my heart faileth me.

In various difficult cases, we are glad to see that Dr. Phillips gives the right sense, as in Psalm xc. 11, "Who knoweth the power of thine anger; and according to thy fear, thy wrath": where he takes "who knoweth" as belonging to the second member as well as the first,—which agrees with the view of Mendelssohn, and is also adopted by Alexander. But in the majority of difficult passages, in the assignment of dates and times, in the Messianic references, in the Davidic allusions, the author cannot be followed. He still belongs, in the main, to a system of exegesis which is past. Traditional conservatism holds him; and the results of modern historic criticism have made little impression upon it. The time and school in which he first learned his views of the book of Psalms appear but too palpably. Patches of new cloth on the old garment bring out the latter all the more visibly. Accordingly he has not advanced the study of the Psalter; it retrogrades in his hands. In many important principles and views he is assuredly wrong, and his interpretations must be reversed. Unconsciously, perhaps, he is unduly influenced by Hengstenberg, and strangely assumes Christ to be the utterer of the imprecations in the 109th Psalm,—an idea revolting to good sense and taste. Equally forced is the application to Christ of Psalm xvi. 4:—

Their drink offerings of blood will I not offer,  
Nor take up their names into my lips.

And the respected author does not seem to know that the divinity of the Messiah was not a Jewish tenet. Something superhuman is first attributed to him in the very late book of Daniel; but even there he is not supposed to be God. Hence, several quotations which he gives from Pye Smith's 'Scripture Testimony to the Messiah,' are useless, or rather misleading. The Christian Messiah did not correspond in some respects to the Jewish, being of a different and more spiritual type. Consistently enough, Dr. Phillips adopts the singular reading, "thy holy one," in xvi. 10; translates xlv. 6 as in our received version; assumes the Davidic authorship of ex., and the Messianic character of lxxii. These notions are now exploded among the best critics. In like manner, he follows the traditional authorship of li., making the last two verses, which refer to the time of the captivity, applicable to that of David by a strained exegesis. Verses 3, 4, 9, of Psalm xvii. are erroneously explained. At lxxiii. 4 he states that Ewald suggested the division of the word *Lemotham* into two, the second of them beginning the next member of the verse; but the suggestion was Bates's in the first instance. The only objection to the proposed rendering, that of Hupfeld, viz., that *tam* is never used in a physical sense, is not obviated by Ewald's appeal to Job xxi. 23, where the word means prosperity, and is not directly applied to the body. At lxxiii. 7, when Dr. Phillips asserts that

Delitzsch translated as he does, he ought to have known that both Gesenius and De Wette had already interpreted the phrase in that manner; the one in his Lexicon, the other in his Commentary on the Psalms; and Delitzsch's authority is very small compared with that of Gesenius or De Wette. But it is impossible to specify half the instances in which the author's knowledge might be supplemented, or where he has misapprehended the sense of the original. With all its serious drawbacks, however, the work has considerable merits, serving as a useful introduction to the philology of the sacred book. Those who have not gone far in their course of study will welcome the help it affords; and as the commentator is not afraid to mention the names of the most eminent German critics with respect, he may lead his readers to seek for more satisfaction from their writings where other views are propounded, and a more scientific style of exegesis pursued; where the Psalms are presented in a clearer light and more comprehensive aspect than they are in the pages of the Cambridge scholar.

*Lives of English Popular Leaders. I. Stephen Langton.* By C. Edmund Maurice. (H. S. King & Co.)

KING JOHN, Archbishop Langton, Innocent the Third,—these are the chief personages in a drama which is crowded with subordinate individuals (some of them, however, of very glittering exterior, and, indeed, exalted position), and choruses of priests, soldiers, and weakly-looking, yet stout-hearted people.

Langton, an Englishman of whom little is known save that he was a scholar, and took the initiative in stirring the Barons into rebellion against John, is the principal character in this almost tragi-comedy. He has been consequently regarded, hastily as it seems to us, as a popular leader. Friend and comrade of Innocent when both were young, Langton was the Pope's servant till he became, in spite of John, Archbishop of Canterbury. From that time Langton desired to have no superior lord, either in King or Pope; and the rights and liberties of the English Church were sacred things to him as soon as he found himself at that Church's head. The Barons and the Magna Charta were his instruments. Langton used both, undoubtedly, to good ends, and we have all profited by his work; nevertheless, the Archbishop does not excite our enthusiasm in any great degree, and in the common acceptance of the word, we do not recognize in him a popular leader.

Innocent the Third Mr. Maurice is inclined to call the Robespierre of the Church. Let him in his next edition indulge his inclination to the full. Innocent's aim was to have the world in his sole keeping. In that convenient phrase which seems so little and means so much, he only modestly desired to rule over faith and morals; but "morals" includes the right to stir up insurrection, to depose recalcitrant kings, and to dispose of their lives. When John opposed Innocent, the Pope laid the kingdom under an interdict, excommunicated the sovereign, and exposed him to assassination. When John gave up England to the Pontiff, and surrendered everything except his vices, Innocent called him his "dearest Son in Christ," and saw in him a proof of the assertion that "God desireth

not the death of a sinner, but rather that he should turn from his wickedness" (which John never did) "and live." However, we have no bitter quarrel with this Robespierre of the Church. If he bequeathed to one portion of Christendom the Holy Inquisition, his interference in English affairs in support of John led England into the way neither King nor Pope ever thought of her taking.

King John has every right to be judged by the standard of his own times, and it is doing him injustice to measure him by ours. There is ground for condoning him even then. His unpardonable sin, in a national point of view, was his surrender of the kingdom to a foreign potentate, the Pope. As for the Barons of John's time, we are quite sure that they have enjoyed much more credit than is at all due to them. They would never have moved to the ultimate results which came of their movement, had not Langton so luckily discovered the ancient document, of which Magna Charta was only the ratification. Where the Archbishop found it is more than Mr. Maurice, or any one else, can explain. Though it may have been genuine, there was nothing easier than forging such a document. Skilful and unscrupulous penmen abounded in those days, as well as in ours. Fact or forgery, our liberties sprang therefrom; but small thanks to the Barons for the boon. They were poor statesmen, and incompetent and unlucky soldiers. Langton, however, kept them to the main point. They coerced the king, who would have coerced them. They secured for themselves rights and liberties, which could not be denied to any man bearing the name of freeman. But they did nothing to make the real bondman free. Villeins and serfs continued to be villeins and serfs. The parties to the compact were soon at feud. King John had his own view, and it was a very bad one, of honesty. The Barons sinned, however, beyond the measure even of his sinning, when they welcomed to England a French army of invasion, and recognized in the French prince Louis, a fitting king for England!

Mr. Maurice has given evidence of industry, ability, scholarship, and judgment. His book will not, indeed, supersede Dean Hook's 'Life of Langton, Archbishop of Canterbury.' In the biography by the Dean of Chichester, Langton is the prominent figure. Mr. Maurice's book is not so much a biography, as a judicial examination of the matters between King, Pope, and Archbishop, a summing-up clearly and carefully made, in which Langton alone comes out unconvicted of anything but unintentional error. To enjoy such a work, the reader should have a general knowledge of the three individuals just named. With that knowledge they will have much additional pleasure in perusing the conclusions which Mr. Maurice reaches, as he has his subject fairly well in hand, and never loses his grasp of it, from first to last.

We quote, as a specimen of Mr. Maurice's work, his summary of the character of Langton. To us, it seems far too highly pitched, but it is the honest expression of an honest conviction:—

"At a time when constitutional freedom was hardly known, when insurrection seemed the only possible means of checking despotism, he organized and established a movement for freedom which, by every act and word of his life, he showed to be in opposition to mere anarchy. At a time when the clergy in England were keenly opposed to the



faith, and considered the support of their privileges the only true religious cause, he refused to separate the freedom of the Church from the freedom of the lay part of the nation, and showed that the cause of the whole people alone was worthy to be considered the cause of 'God and the Holy Church.' In the reaction which followed the battle of Lincoln, when liberty seemed to be lost in anarchy, and the despotism of King and Pope the only hope for law, he insisted on maintaining the checks on the Royal power while sternly repressing disorder, and kept alive the idea of the freedom of the Church in the teeth of Popes and legates. The men with whom he was forced to work were often weak and foolish, sometimes unscrupulous, but he saw keenly the justice of their cause under all their mistakes, and throughout all the sins and errors of those times we are ever able to apply to Langton the lines which Shakespeare applied with less truth to Brutus:—

He only, in a general honest thought  
And common good to all, made one of them.  
His life was gentle, and the elements  
So mix'd in him, that Nature might stand up  
And say to all the world, 'This was a man!'

*Notes on the Operations of the North German Troops in Lorraine and Picardy; taken while Accompanying principally the 40th, or Hohenzollern Fusilier Regiment.* By J. L. Seton. (Mitchell & Co.)

THIS book, though appearing rather late in the day, is a valuable contribution to military literature, for it gives us detailed information regarding the practical, not the theoretical, tactics of the Prussian army during the Franco-German war. It also affords an interesting glimpse into the inner life of the German army, and supplies many little details which serve to fill up the outlines, so frequently sketched, of the campaign. Capt. Seton, with commendable modesty, disclaims the title of a scientific soldier. We have, however, been favoured with plenty of scientific works, and heartily welcome the published experiences of one who, from his intimacy with the 40th Fusiliers, possessed unusual opportunities of becoming acquainted with facts. Capt. Seton is a regimental officer of some standing, has been adjutant of his regiment, and has seen some active service. He also commenced the campaign of 1870-71 with the advantage of a close acquaintance with the tactics of the French army. But what makes his testimony so peculiarly valuable is, that he for the most part describes what he himself saw, and, faithful to his military education, always carefully distinguishes that which fell within his own observation from that which he has gathered from others. We are violating no confidence in adding that he has received much assistance from the actors in the campaign in collecting materials for his book.

After all that has been written concerning the organization and constitution of the Prussian army, it is astonishing how deficient our knowledge is on many points. Capt. Seton supplies many gaps. His chief comrades in the 40th Fusiliers attracted him to them chiefly because they bore the same title as that which distinguishes his own regiment, and he seizes the opportunity of telling us what a Prussian Fusilier regiment really is. In each *corps d'armée* there is, besides a Jäger, or rifle battalion, one regiment of Fusiliers, which is recruited throughout the whole district, and is composed of comparatively small men, picked for smartness and intelligence. Their armament is lighter than that of ordinary infantry regiments, and the sword-bayonet

is substituted for the common bayonet of the line. The latter weapon is always fixed, there being no scabbard, while in the Fusiliers the sword-bayonet is generally sheathed.

The Fusilier regiment and the Jäger battalion are not incorporated in any brigade, but attached temporarily, at the discretion of the commanding general, to one or the other division, or employed distinctly. The Fusilier regiment must not be confounded with the other Fusilier battalion of a line regiment, which battalion only differs from other battalions in its title. It is some years since we abolished, in our service, Grenadier and light companies. The Prussians, however, still embody the tallest men in the right flank company of each battalion. Capt. Seton met some of the Prussian troops on their march to the frontier. "Here, for the first time, I could observe the use Prussian officers make of maps. Each company-chief had, as he rode along, one in his hand, and kept comparing it with the country, asking the names of all the villages, &c., in sight." We do not believe that maps were supplied to our regimental officers during the recent manoeuvres; yet, to an unpractised man, it is by no means easy to read a map and identify ground. The tactical notes relative to the battle of Spicheren are valuable. It seems that the order of attack was various, being either in company, half battalion, or battalion column. For the benefit of our readers, we may mention, that the company column answers to our close column of two companies, the half-battalion column being two company columns side by side, and the battalion column corresponding to our close column of double companies on the centre, for the Prussian company is more than twice as strong as a British company on a war footing. In each case, skirmishers generally form the third or shooting rank, being sent on in front. In one particular case, a company entered a wood with the third or shooting Zug only extended, but the other two Zügen were almost directly brought into the skirmishing line. The following remarks on this sort of fighting are worthy of remark:—

"It will be easily understood that troops entering after a long and rapid march into a fight of this sort, must as they advance lose much of their order, from, besides casualties, the stronger and bolder spirits leaving the weaker and the more careful of themselves far behind, and then having detachments of other regiments thrown into their line wherever gaps appear. Indeed, all I could observe, and have since learnt, makes me doubt if at any time, after a body of infantry had once entered into the sort of bush-fighting described as taking place on either flank, more than a company, if ever a complete one, remained on a commander's hand."

With regard to the general tactics of the German commanders, Capt. Seton is of opinion:—

"Not that any commander failed by observation of the ground, study of the map, or both, to see how the position could be best carried; but how much less was caused by a too close attention to symmetry of organization, which until too late deprived whoever the responsibility of conducting the attack devolved on of the services of such men as, within the radius at least of his former picquet, knew not only every accident of the ground, but also the range from every one to another."

Capt. Seton did not arrive on the field of battle on the 16th of August till 3 p.m., when

he attached himself to Alvensleben's staff, then watching the fight from a spot near the edge of the Bois de Vionville. He says that every one seemed anxious, and that the troops on that part of the field contented themselves on both sides with giving and receiving fire. As an example of the Prussian tactics, he informs us that the 40th Fusiliers came into action in company columns, covered by skirmishers. It may interest our readers to learn that the 2nd battalion of that regiment assumed the following order: in front were five Zügen, two Zügen formed the supports, the remainder of the battalion forming a third line in company columns. It must be remembered that each company is divided into two Zügen each, a Zug consisting of three ranks. When fighting, however, the third or shooting rank is either employed in skirmishing or formed into a third Zug. On this occasion there were two shooting Zügen in support and one Zug employed in the skirmishing line, the remaining shooting Zug remaining attached to its company. On the 18th of August the author attached himself to the 8th Corps, Von Goeben's, and was so close up to the front that his horse was shot under him. As a compensation, however, he saw all that was to be seen on that part of the field. The point of attack of the corps was that part of the French position situated to the north-east of Gravelotte, and the ball was opened by the 29th and 30th Brigades, which, supported by a heavy fire of artillery, advanced on to the left of the Gravelotte-Metz road. The formation for the 29th Brigade was: "1st line (Treffen) four company columns at eighty paces interval, covered by their marksmen's Zügen skirmishing with supports; in 2nd line followed the other two battalions of the regiment in 'attack columns,' opposite the outer intervals of the 1st; the remaining regiment formed a reserve, detaching, however, a battalion to escort guns." As a proof of how thoroughly the Prussian system of attack causes men to get out of hand and to fall into confusion, we may mention that at one time men of three different brigades were all mixed up together.

After Gravelotte, Capt. Seton was obliged to proceed to England, and did not rejoin the 8th Corps till it was on its march to Amiens. His account of what he saw during the campaign in Picardy is interesting, but contains nothing in the way of tactics specially noteworthy. By no means the least valuable portion of the book is the concluding chapter, in which the author gives his own ideas on the Prussian system of organization and fighting. Somewhat to our surprise, his admiration of the Prussian army does not involve complete approval of Prussian tactics, and as he is an officer who has seen much service, and was for some time adjutant of his regiment, his views are worthy of all respect. Speaking of the Prussian mode of attack he says:—

"For cases where no such cover is to be laid hold of, where fire from a distance has failed to produce the desired effect on an enemy, and where nothing is left for a commander to do but direct an advance across the open, I cannot say that I have been at all induced to think that our formation in line two deep, with second line or reserve at a clear distance from the first, must not, even notwithstanding the altered conditions of warfare, since we were last engaged against other than savages, be the most efficient."

The author does not approve of successive lines in extended order, on account of the danger of one or two nervous men in the rear lines commencing fire. Fully recognizing the influence of the moral in war, he observes with reference to the Prussian attack:—

"I have never thought their columns, rushing across the open, whether preceded by skirmishers or not, ever afforded a sight so well calculated to encourage one's own men, or to affect an enemy, as, I am certain, does a line steadily advancing with a mounted leader or two a short way in front. ... The French (he says) seemed to draw up their infantry, whether the battalions stood or marched deployed, or in columns or masses covered by skirmishers, more in continuous lines than did the Prussians, who frequently left large gaps between their bodies of troops—army corps or companies—according as the nature of the ground or available strength dictated."

In England the French system is adopted in this particular, and we are inclined to think that it is a mistake to do so. In comparing the British and Prussian regimental officers he gives it as his conviction that on the whole the former are not inferior to the latter, save in one respect:—

"At the same time it struck me, that they"—the Prussian officers—"were readier on occasions of emergency to act according to their own judgment, and to apply the most suitable manoeuvres to unforeseen circumstances, than might have been our own at the commencement of such a war. The cause of this, I believe, and I have expressed my belief elsewhere to be, that the Prussian regimental system has not so depressing and machine-making an effect as has very often our own on all officers, except those selected for the staff."

We must now bring our extracts and criticisms to a close, not for want of matter, for almost every page is filled with interesting incidents or valuable hints. Indeed, Capt. Seton's book is one of the best supplements to the various histories of the war that we have seen. To every officer anxious to gain an insight into the minor tactics of the Prussians, this work will prove of the greatest assistance; indeed, no military library of any pretension will be complete without it.

*Proceedings of the Third Annual Session of the American Philological Association.* (New York, Green.)

We have before us the Proceedings of the third meeting of the American Philological Association, held last year at Newhaven. This Association contains more than two hundred members, a few of whom are women. The existence of such a body as this, by the side of the Oriental Society, speaks well for the philological activity of America. The members are drawn from Colleges and Universities scattered far and wide: Yale College apparently furnishes the largest contingent; Harvard is more scantily represented, though by such well-known scholars as Profs. Child and W. W. Goodwin.

The field covered by these papers is wider than that occupied by the English Philological Society. They are, of necessity, so briefly reported, that it is difficult to judge of their merit: some, however, show good work, and nearly all are suggestive. Some deal with the origin of language; one by Prof. Whitney, of Yale, the well-known Sanskritist, combats Schleicher's adaptation of Darwinism to linguistic development. The argument seems to be that human agency, and no other, causes

the differentiation of languages: this is directly counter to the theory now commonly held in England since the appearance of Max Müller's Lectures, that language is a natural product, which man is practically powerless to change. It would be interesting to have Prof. Whitney's proofs in detail. He does not seem to mean by human agency, merely specialities of physical organization, which notably cause individual variations of speech; he may possibly have in view the differences of climate and employment, which, when operating on a sufficiently wide area, are fruitful in producing dialectic differences; yet even these variations seem perfectly analogous with those which are produced in plants by special local circumstances, and by cultivation. A paper on the same subject, by Prof. March, the author of the best Anglo-Saxon Grammar we possess, eliminates, rightly as we think, the conscious imitation of external sounds from any considerable agency in the production of language.

The classical languages are not prominent among the subjects of discussion; but there is a careful paper by Prof. Allen on the so-called Attic declension, and the origin of the different words belonging to it is very thoroughly traced. There is a misprint apparently of *afw* for *āfo* in his first class of stems, or else the argument suffers. There is also a noteworthy attempt, by Mr. Greenough, of Harvard, to extend to Latin the theory of the General Supposition in Greek, for which scholars owe a great debt to Prof. Goodwin; it is shown that, at least for the second person, this usage is regular in Latin, e.g. in Cato, *uita humana prope uti ferrum et, si exerceas conteritur*, where the form of the protasis and apodosis, by which the general truth is stated, is just parallel to the Greek *ἐὰν τοῦτο πράσῃς καλῶς ἔχει*. It is further argued that the same form can be traced in the Vedic Syntax, and has, therefore, claims to be regarded as the common heirloom of the Indo-European family. If so, this is a valuable contribution to the very interesting but hitherto little worked subject of Comparative Syntax.

There are several papers on the Indian languages, which offer so rich but so perishable a field to American scholars. The influence of the Celtic element of the French nation in breaking up the Latin, in re-shaping the alien language, while it contributed little of its own, is pointed out by Prof. Mixer, of Rochester University; and some suggestions are made which deserve further working out. The nasal vowels of the French are attributed to the Celtic pronunciation, apparently on the assumption that these sounds were unknown in Latin. The problem is complicated by the difficulty of determining the closeness of relation between the Latin and the Kelt: it is so hard to decide what has been borrowed and what was common to the two from the beginning: and as to this matter there is no small weight of evidence for the existence of the nasal vowels in Latin; the frequent lengthenings of a vowel in Latin, where a short vowel with a nasal is found in cognate languages, lend themselves well to Schmidt's theory that the middle step was a nasal vowel, a theory to which the variations of spelling within the language itself (e.g. *consul* and *cosol*) at least furnish support, though they would not be very important by themselves.

America has before now made rich contribu-

tions to English philology through Profs. Child and Marsh, and the subject is not neglected in these Transactions. Prof. Hadley, of Yale, deals with the difficult question of English vowel-quantity, tracing the variations in modern quantity on the premiss that short vowels were regularly followed by doubled consonants in the *Ormulum*; and concludes that in the majority of cases the quantity has not changed: and that where it has been lengthened, the cause can generally be seen in the suppression of a following consonant, or in the influence of a liquid or nasal, especially in a final consonantal group, e.g. in *child*, *climb*, &c.; these two words may be heard short in Cumberland at the present day.

Lastly, we have a paper on the science of education, by Prof. Comfort, who holds that one living language should be learnt at the age of ten or twelve, and a second two years before the end of the school course; then during the whole of the first year at college these languages are to be studied on a rigidly philological method; and only after this Latin is to be commenced, and Greek a year later, each to be studied by the mass of students for two years only: the fuller knowledge of these languages is to be attained only by a few professed linguists in professional schools to be formed for the purpose. We suspect that practical difficulties would arise in getting a "rigidly philological method" without any reference to Greek and Latin; but if these could be disposed of, we think it likely that the great majority of the taught would receive a better linguistic training than the pass-men at our English universities; and, at all events, in the general chaos of educational theory the scheme may hold its place.

*Extracts from the Council Register of the Burgh of Aberdeen.* 1625–1642, 1643–1747. 2 vols. (Edinburgh, printed for the Scottish Burgh Records Society.)

It was but recently that we gave a notice of the 'Burgh Laws of Dundee,' lately printed under the editorial care of Mr. Warden: *ferret opus*, the good work goes on apace; for here we have two handsome volumes bearing the like relation to the ancient capital, as we suppose we may call it, of Northern Scotland, forming an important accession to the previous publications of "The Scottish Burgh Records Society." When we say that the extracts have been made from the original records by the hand of Dr. John Stuart, and that the volumes have been carried through the press under his superintendence, we give as fair a guarantee as even the most unreasonable could desire, for the general excellence of the workmanship, and that extent and soundness of learning which the text demands.

Other Book Clubs of North Britain, as we learn from the Introductory Notice, have already directed their attention to the early records of the Scottish Burghs. The Spalding Club has published an interesting and valuable series of extracts from the Records of the Burgh of Aberdeen,—of earlier date, we presume, than those which form the subject of the present volumes,—while the Maitland Club has published notices from the Records of Dysart, and extracts from the Burgh Records of Glasgow, Prestwick, Edinburgh, and Canongate. Still, however, we are told,



apart from what has been done in reference to Aberdeen, it cannot be said that much has been effected beyond merely breaking ground in the direction of investigating and publishing extracts from the Burgh Records of Scotland; and, owing to certain circumstances as to which Dr. Stuart's Prefatory Notice has left us unenlightened, the mantle of the two Book Clubs above named seems now to have fallen altogether upon the Society which presents us with the volumes now under notice.

The dates given at the head of this notice will have prepared the reader not to expect to find any records of real antiquity transcribed in these volumes; still, they contain much that is curious, even to grotesqueness, and of real interest, socially, historically, or biographically; the second volume, perhaps, the more so, though devoted to matters and events of more recent date, and coming down to comparatively modern times.

Excellent Editor as Dr. Stuart is, he is a somewhat perplexing one. Not content with the strict performance of his duties as such, he has written a preface to each of his volumes, and in these Prefaces, more especially the latter of the two, has elaborately reviewed their contents as well. In giving a brief, and, of necessity, slight sketch of the nature of these extracts, we have found ourselves hardly able at times to avoid borrowing his matter, and, indeed, running into his language every now and then.

As to the first of these volumes,—several entries occur regulating the "wapinshawings" [weapon-showings], or musters, then in fashion, corresponding somewhat to the volunteer system of modern times. Two "fyre-bittis," or beacons, ordered to be erected in the town, were used for telegraphic purposes, "to give notice to the countrie pople of the approtcheing of foran enemeis." "Great harme and skaith" having befallen "by the byitting of wod [mad] doggis," the consequence was, that an order was relentlessly issued, for "all doggis within the toun to be slayne"; another reason probably being, though we are not here told so, that they were thought to import the plague as well. Some again of the entries present to us the civic rulers in connexion with the schools of the burgh, and passages occur in reference to the grammarian Wedderburnie, who was master of the Grammar School. As at Dundee, the plaid of the Highlander seems to have been held in singular abhorrence. Dr. Stuart remarks that, in spite of earlier ordinances that had been fulminated against the use of them, still, "the incivil forme of behaviour" was maintained "by many women of this burgh of gude qualitie, wha resortis both to kirk and mercat with their plaidis about their heidis." In case of their further persistence, notice was to be given from the pulpits, that "not onlie sall their plaidis be shamfullie markit with a tar stick to their disgrace, but lyikwayis confiscat and takin from thame." Some of the clergy seem to have been in high favour with their people. When Dr. Wm. Forbes left the town for a pastoral charge in Edinburgh (of which See he afterwards became Bishop), he was entertained at a public banquet, while a present was made to his wife, no doubt in conformity with her tastes, of "wyne, sugar, and tobacco." Trade matters, of course, form a considerable proportion of the entries, while various public characters

come under notice; and, among them, George Jamesone, the celebrated painter. A large portion, however, of the volume bears reference, as Dr. Stuart remarks, to the town's share in the political conflicts of the time, "beginning with its refusal to subscribe the Covenant, and followed by the miseries, sieges, quarterings, and exactions, which ensued." The three sieges of the town by the Marquis of Montrose come frequently under notice.

The fortunes and vicissitudes of the burgh during the civil wars occupy a portion also of the second volume, an able sketch of the varying features of which will be found in pages viii-xxii of Dr. Stuart's Preface. Mr. Andrew Cant, the town minister, the memory of whose attributes, it has been asserted, has been perpetuated, in the way of turning his surname into a significant noun-substantive, repeatedly comes under notice; not a very interesting personage in all probability, even if his snuffing and whining were not, as his Cavalier enemies are said to have alleged, a mask, assumed for its own purposes, by a self-seeking hypocrisy. Dr. Stuart, in his Preface, has collected a good deal of amusing information about him. Precautions against the plague, which, in spite of them, carried off large numbers of the citizens, come under our notice in several entries. Means that were taken to root out old customs occur ever and anon; but, as the editor remarks,

"Notwithstanding many fulminations against abuses at lyke-wakes [corpse-watchings] and funerals, we find that the 'tolling of bells at funerals, and laying of the beir and mortcloths on the graves of deceasit persons,' survived, and that the services of the doctor of the music school, and of readers, for singing and reading at lyke-wakes, with the use of 'droges and deserts,' were still required. All these customs were of new denounced in 1643; but twelve years afterwards it appears that the 'foresaide abuses are peice and peice creiping in againe within this tounne.'"

Sketches of the "prison economy" of the time are also given in several of the extracts; and mandates occasionally occur, appointing days of public humiliation and fasting, the ordinary reason alleged being "the gret lownes [looseness] and profaintie that is among persones of all rankes within the burgh." Mr. James Gordon, minister of Rothiemay, having a taste for topography, and having "draughted wpone ane mickle cairt [chart] of paper this burgh and fredome, and other pairts adjacent neir therto, which he had delyverit to the Counsell weell done," it was resolved to present him a silver cup of twenty ounces, "and to buy ane silk hatt, with ane silk gown to his bedfellow"; a very handsome remuneration, to all appearance.

In 1667 a foot post was established between Aberdeen and Edinburgh, to be despatched from the latter place on Tuesday and Thursday, and from the former on Wednesday and Friday. The conditions of the contract made with "Livetennent John Wailles" are given in p. 235, and afford a curious contrast, as Dr. Stuart remarks, with the arrangements of the present day.

We may close with two or three extracts from the second volume, by way of sample of its contents, clothed in their native, though uncouth, vernacular.

In accordance with that spirit of meddling by the higher authorities which seems in those days to have pervaded the whole length

and breadth of the land, but, in this instance, in beneficial operation, not improbably, for the saving of life and limb, the Town Council took upon itself the regulation of the duties of "apothecaries and chirurgins":—

"7 October, 1657. The said day, the Counsell having referred to the doctors of medicine to condescend upon certain overtours anent the saiff discharge of the apothecaries and chirurgins within the samen, ther charge in tyme comeing, and Doctour James Lesley, doctour of medicine, having given in and propoundit the overtours following, viz.: first, that all apothecaries and surgeons, as usuallie phisicians doe, at their graduation, give ane oath of fidelitie *pro fidei medicamentorum administratione*, which is, that they do not substitute *quid pro quo*, nor withhold anie prescwyit [prescribed], least the medicament lose its qualities, and the patient be frustrat of its choose goodness; 2<sup>do</sup> that all their chops [shops] and drogues therein be visited yeirly, and that all spollit or lost drogues be cast out, and that sophistical drogues be brunt to the dishonour of the owner, and that the samen be done with some of the magistrats with the phisicians of the plaice; 3<sup>do</sup> that the great compositions which ar maid once a yeir, or to serve the hail yeir for comon sale, be not maid up nor perffitit [perfected] till on or two of the physicians sie that all the simples be fresh and weell proportionit and preparit, and nothing withholdin; lastly, that ewrie on act in ther oune proper spher, as the apothecar to provyd prepar compositione and sell drogues, the surgeon to provyd such as are appropriat for manuall exactions of chirurgerie and simply to act thairin, or being able and qualified in pharmacie and chirurgerie, that they act in both, but speciallie be advyce of a phisician, so that non of them doe give internal medicine, nor tack on them to cure internal diseases without the advyce of a phisiciane."

In England, the Church in olden time supplied the funeral pall for the dead, while the township or parish furnished the bier: corporations in Scotland, as the following extract will show, seem to have gone even further in the "undertaking" line:—

"25 March 1668. Act anent the makeing of murning clockis [cloaks] for the use of the tounne. —The said day, the Counsell ordaines Gilbert Black, thesaurer, to cause buy also much black cloth as will be aught [eight] clocks for murning, at the funeralls of such persones as sall employ the same, ilk cloke contening about fyve elnes cloth, and the same to be employit and made use of for the use of the thesaurarie [treasury] and comone good of this burgh, at the rates following, viz.:— ilk persone that makis use therof within this burgh, to pay for ilk ane therof ten shilling Scots money, ilk tuentie four houres, and ilk ane that employes the same out of the tounne, at whatsumever distance, to pay therfor tuentie four shilling money . . . ; and ordaines the said thesaurer and his successors not to give out any of the said clocks to any persones whatsumever whill they get sufficient cautione for restitutione of the same in als good cace [condition] as they are given out."

Learning seems to have been encouraged in the most practical and most satisfactory of manners, the outlay of money in its behalf; if the opinions of its expounders, that is to say, happened to tally with the current tendencies of the people in authority. From more passages than one this is evident, but the following extract, as being perhaps most to the purpose, will suffice:—

"15 January 1668. The said day, the magistrats proposinge to this Counsell that Mr. John Menzies, professour of divinitie in this burgh, did resolve to dedicat to them the dispute betwixt him and Mr. Dempster *alias* Logane or Rhind, ane Jesuite, which he was with all diligence to put to the presse for printing therof, for informatione of all who might be concernit: the Counsell being

advyseit theranent, holds themselves bound in dutie to accept of his said profer, and recomends to the magistrats to render him thanks for his so laudable and good intentione, in putting the saide disputes to the presse for the forsaide effect; and withall, that the dean of gild caus furnish paper and oversee the printing of the same, and receive in the copies and sell the same for the tounes vse at the best avall, ther being alwayes such ane competent number as the said professor sall desyre freele given up to him for his owne and his freinds vse."

As these volumes are intended to be read at least by some who know little or nothing of the Scottish dialect of the seventeenth century, they would have been improved, we are inclined to think, by the addition of a Glossary to each.

#### NOVELS OF THE WEEK.

*Dower and Curse.* By John Lane Ford. 3 vols. (Tinsley Brothers.)

*A Mingled Yarn.* By Mrs. Mackarness. 3 vols. (Bentley & Son.)

*Erma's Engagement.* By the Author of 'Blanche Seymour.' 3 vols. (Tinsley Brothers.)

*At His Gates.* By Mrs. Oliphant. 3 vols. (Same publishers.)

MR. FORD'S novel differs from other works of the same calibre mainly in going out of its way to stereotype local jealousies. The attack on Edinburgh society, and what the author calls its "snobbishness" in paying regard to birth rather than wealth, suggests a Glasgow origin, an impression which is heightened by our finding the scene to a great extent laid in that city. Whether or not this may be the case, he has certainly depicted the denizens of both cities as "snobbish" enough. The malignant unwomanliness of the Misses Herbston, the unmannerly and unnatural ferocity of Mr. Grange of Grange, the unadorned stupidity of Messrs. Frafeld and Freart, whose characters are as dull as their names, certainly serve well to illustrate our author's theory. But the strictures of novelists upon society are comparatively harmless, unless the objects of their animadversion bear a close resemblance to nature. In the present case we cannot accept, the characters represented as types of any society with which we are acquainted, and should be unwilling to believe them peculiar to either Edinburgh or Glasgow. The conversation at the Herbstons' dinner-table and elsewhere, where a funny man makes puns, and a heavy man suppresses him with rudeness which he mistakes for sarcasm, does not lead us to form a high opinion of our author's qualifications as a censor. For the rest, he displays some literary power, and some extent of reading, as well as ingenuity in subjecting his heroine to a complicated series of insults and misfortunes. Annie Scott, who fills that position in these volumes, is the daughter of humble parents, taken up and educated by one Victor Herbston, in pursuance of a philosophic whim. The result of his outlay is a graceful and accomplished girl, endowed with a beauty which for a long time proves her curse, and also with a strong natural propensity for flirtation, counterbalanced apparently by no principle beyond the suggestions of an equally distinctive pride. On the return from the Continent, where she has finished her education, she naturally enough becomes the object of jealousy and suspicion to her patron's sisters, and

while they display their malevolence by the meanest and most persistent persecution, she retorts by flirting with their admirers, and snatching matrimonial prizes from their grasp. From the Herbstons, when the state of war becomes intolerable, she flees to a Mrs. Mavors, the good fairy of the story, who finds her a situation as a governess at Glasgow. In a rich, vulgar family, persecutions of another sort begin, and, to avoid the addresses of one of the ruffianly sons of the house, she again changes her abode, and becomes domesticated in the house of one Dr. Quasby. This gentleman is apparently introduced in order to bring in, quite gratuitously, a recent murder case, in which a medical practitioner at Glasgow was infamously notorious. Dr. Quasby having poisoned his wife and committed suicide, Annie is once more thrown upon the world, and is now, of course, at the lowest ebb of her fortunes. How the tide changes, how her rescuer becomes her lover, and eventually her husband, and how the desired reconciliation is brought about between Harry Grange and his indignant father, it becomes not the reviewer to reveal. There is in many parts of the story considerable vivacity of narrative, and its literary style is better than that of many similar productions; but its grammar, that stumbling-block of novelists, is not always faultless, and none of the characters produces any abiding impression. There is a want of moral backbone even in Annie, and the rest of the people have only a sort of dinner-table distinctness.

'A Mingled Yarn' is somewhat tedious in its windings, which involve the fortunes, as slightly chequered with adversity as may be, of four young ladies of title, an amiable duke, and several gentlemen in exceedingly easy circumstances. In such excellent society we are glad to find that the moral tone is irreproachable, and that such rose-leaves as crumple the beds on which its members repose are easily subdued by a little adjustment and smoothing. Only one of the characters imports an element of wickedness into this charming coterie—a vulgar fellow from Australia, who keeps his wife separate from her children, and is shrewdly suspected of having been guilty of some obliquity in money matters. He is however, in due time, eliminated, by the process of burning to death, and as the records of his irregularities perish with him, every one, his wife and family included, is much relieved by his disappearance. His daughter Grace, to whom he behaves shabbily, for some time takes refuge in an establishment which is thus described by its proprietress:—

"Without any of the rules or restrictions of any Order, I offer a home to eight young persons who, from any misadventure or misfortune, need one; and we educate and support eight orphans from the poorer classes. For this object, the young ladies pay me a small yearly sum, and assist in the education and care of the children. We make all their things at home," &c.

—Altogether a fair sample of the style of the book, and of the charitable advertisements we so constantly see in the newspapers. Some ingenuity has been expended on a counterplot, which relates the story of a young gentleman who has been taken from plebeian parents, and educated in ignorance of his origin by an aristocratic uncle, and of a young lady, who, for family reasons, chooses to sustain the

character of an Irish peasant girl. The name she goes by is, of course, Kathleen, which allows an obvious reference to a song which we have heard before; indeed, many of the incidents of the tale, from the wetting which Grace unfortunately sustains one day, up to the matrimonial achievements of the Ladies Edith, May, and Gertrude Murray, are perpetually calling into play that mysterious trick of memory, which reminds us that we have seen or heard these things before, perhaps in some previous state of existence. As we read we philosophize, like the young man called John in the 'Autocrat of the Breakfast-Table.' The only drawback to the complete happiness which eventually blesses all our distinguished friends is, that the Lady Lilian Murray abstains from following her sisters to the "hymeneal altar." She has a reason to console her of course, and a secret which we shall respect; while, in the character of her excellent aunt, she has learned the lesson that there are some forms of happiness independent of the yoke of matrimony. We hardly know how to prefer gracefully, the inquiry with which we would conclude our respectful notice of this work, but may we,—might we,—ask whether in the highest circles a man or woman is invariably spoken of as a "party"?

The authoress (there is no doubt, we think, of the gender) of 'Erma's Engagement' has constructed, on the old framework of a girl's engagement to the wrong man before the right one has come, a novel in nowise remarkable, except in so far as it is pleasantly written and contains no violations, either of English grammar or the seventh commandment. Perhaps we are unjust: the absence of these is, on the whole, enough to make a novel exceptional, if not remarkable. Though the title-pages shows the book not to be the writer's first attempt in this line, it is clear that she has not quite yet mastered the art of seeing her story clearly before beginning to write: at least, so we understand a kind of uncertainty about the characters of her personages, which are in some cases disposed to fluctuate, as though she had not made up her mind what they were to be. The most prominent instance is a certain Colonel Ashton, the "first walking gentleman," who appears a good deal, and at one time seems as if he were going to be the "evil genius" of the story, and is decidedly a prig and a nuisance. Then the authoress relents, and he becomes the generous friend, and giver of good advice to Erma's reckless fiancé, Frank Egerton; but finally he is paired off with a disagreeable wife, so that it would appear that, after all, the authoress dislikes him. Another instance of the same want of preconception, if we may so call it, occurs, we strongly suspect, in the course of the secondary plot. This bears on the disappearance and subsequent tracing of the sister of one of the principal characters, and does not in any way affect the main story. But quite at the end, and quite gratuitously, a dying poacher is found out to be one and the same with the man who had eloped with, married, and deserted this sister. We must admit that this gave us the impression of being an afterthought of the writer's, since (if we except, perhaps, one incident at the beginning of the story, and that not at all an essential one), nothing whatever is explained by the discovery, and nothing results from it. It appears to be thrown in only in order to supply



the necessary mystery without the solution of which, in the third volume, the ordinary novel-reader, we suppose, thinks that he has been swindled.

Once or twice, too, the authoress has made little errors of detail, little slips of the brush, as it were, by which a touch is given that does not harmonize. We do not think a man of the kind that she represents Cecil Erristoun to be would speak on any provocation to a lady, as he is made to do to Erma when she tells him of her engagement; and we are certain that no gentleman (and Frank Egerton is nothing if not gentlemanly) would, in a lady's presence, call another man "gallows clever": the expression is only one degree more refined (we will inform the authoress) than certain others which we hope she has never heard, and which she is not likely to see, as they only occur in the police reports, and are there represented by blanks. Ladies who put masculine slang into their books are always liable to say something stronger than they are aware of. We must ask one question in conclusion. Whence does the authoress quote "cads catechizing"? We were not aware that the poem in which the words occur existed in print; and if she saw it in manuscript, we wonder who showed it to her, for if our recollection serves, it was more adapted for the amusement of undergraduates than of young ladies. This is only a piece of private curiosity: we have, in our other remarks, done our best to point out the errors into which the authoress is liable to fall. If she avoids these and retains her pleasant style, and her touches of humour (she has plenty of it), she will take a good place among the writers of novels of the less ambitious class. Only she must not say too much about "Woman's Rights."

In her latest novel, Mrs. Oliphant has achieved, we think, an unequivocal success. Her women are the very reverse of Pope's contemporaries, who had "no characters at all." And, in the present case, her men are more equal to her women, in this respect, than has sometimes happened. In 'Ombra,' for instance, a very strong feminine caste was spoiled, rather than set off, by the commonplace natures of the men who surrounded it. In her present work, though some of them, Burton, Golden, Baldwin, are repulsive enough, there is no lack of individuality amongst them. Robert Drummond, the painter, in spite of much weakness, which almost amounts to tediousness in the first volume, has so much moral sensitiveness, so keen a sense of honour, as to redeem his character notwithstanding all its infirmities. Provoked as we are with him for his folly,—first of all for being led into the mercantile toils of the unscrupulous Burton, and next for his attempted suicide and heartless disappearance for years,—we recognize in him, even at his worst, the nobler side of simplicity, and are convinced how much his stronger-natured wife underestimates him. Yet even in this book Mrs. Oliphant never rises to any conception of the possible union of strength with virtue in a man. She can deal with the grosser side of his nature with much subtlety. Mr. Burton, the very type of hypocritical Philistinism, with his broadcloth, his high-stepping bays, his ostentatious charity to poor relations, all the outer glare of virtuous prosperity with which he cloaks the swindling "enterprise" of his business life; narrow, worldly Mr.

Baldwin, "lay bishop" of certain gnat-straining, camel-swallowing dissenters; jaunty, well-brushed Mr. Golden, the great Panjandrum of joint-stock rascality,—all these are pictured to the life, with the minutest lights and alleviations, as well as the dark background of their natures. But, on the other side, that of masculine virtue, she has nothing to set before us, except the washy idealism of Drummond, and the schoolboy good-heartedness of Ned. Far different is the calibre of her feminine characters. Helen Drummond, in spite of her early impatience of her husband's lack of genius, is the type of a noble woman. Keen of intellect, quick of feeling, she is great enough to forgive her worthless cousin,—him who has ruined her worldly prosperity, exiled her husband, nay, cast upon his good name, which Helen values more than his or her own existence, an undeserved and irremediable stain. In the hour of Burton's ruin, when a word from her would place the revenge she has hankered after for years at length within her grasp, she can forgive, conceal, assist him. Not less remarkable is the woman's intuition, which, in spite of appearances, guides her aright as to the fact of her husband's existence. We doubt whether our author has ever surpassed this excellent portrait of a heroine. The other female characters are worthy of their chief. Cold, cynical Mrs. Burton,—that petrefaction of a woman, with one tender spot in the rock, from which the sweet waters of affection flow forth towards her only son; honest, unsophisticated Norah, made up of maidenly coquetry and maidenly pride; faithful Susan, the old servant; Mrs. Haldane, a lump of very common clay ennobled by motherhood; even practical, plain, austere Miss Jane, "who would not have injured a fly, but whose face beamed all over at the thought that it was Norah's mission to break hearts,"—are all admirable specimens of feminine understanding of the niceties of feminine character. Lastly, the book, though its plot is sombre, is not unrelieved by flashes of that humour which renders a book readable. Very quaint, and very pathetic, too, is the passage wherein old Dr. Maurice propounds a marriage of convenience to the consideration of his old friend's wife. The old bachelor's notions of propriety come in admirably to relieve the intensity of his affection for Norah,—one of those too ill-requited passions, in which the "ashes of men's youth" are apt to smoulder. In a different field, the sad picture of Stephen Haldane, the energetic spirit hampered by bodily paralysis, is one that will live long in our memory. We dare not linger over the other salient points of this interesting story, lest we should be accused of pandering in the only way possible to an author's vanity, viz., by the administration of "large draughts of unqualified praise."

#### CLASSICAL BOOKS.

*Sophocles. The Plays and Fragments.* Edited by Professor L. Campbell. Vol. I. (Oxford, Clarendon Press.)

THIS first volume of Mr. Campbell's edition of Sophocles, containing the *Edipus Tyrannus*, *Edipus Coloneus*, and *Antigone*, has three principal features—an Introductory Essay on the Language of Sophocles, a Critical Apparatus, consisting of readings selected from MSS. not later (for the most part) than the fourteenth century, and a Commentary. The Introductory Essay is

careful and good. It is divided under the two heads of "Grammar" and "Peculiarities of Diction." The part devoted to grammar gives a concise account of the syntax of Sophocles, and has the advantage of relieving the Commentary, from which the reader is often referred to it. If the exact appositeness of the illustration supplied by these references is sometimes doubtful, and if the grammatical analysis falls short of completeness, the essay must still be regarded as an attempt of great interest, and as a real help to the study of the author. The elasticity of Greek admitted of frequent exceptions to every rule, and left an unusually large margin to the taste or caprice of the writer. It is only by classifying the peculiar or anomalous constructions found in each particular writer that the true limits of a rule, or its claim to be called a rule at all, can be appreciated. The analysis added to Mr. Riddle's edition of Plato's 'Apology' was an aid in this direction; Mr. Campbell's essay is another; and it would be well if the same thing were done for every Greek author of importance. It is a pity that, instead of a critical apparatus, consisting of the bare citation of readings, Mr. Campbell did not give us a critical commentary. Occasional remarks on the relative value of different readings are to be found in the illustrative commentary. A much better arrangement, in our opinion, would have been to have given these remarks, in the fewest possible words, in immediate connexion with the quotation of the various readings, and to have kept the criticism and the illustration of the text altogether distinct. Mr. Campbell repeatedly passes by in silence important conjectures or remarks upon the text by previous editors or critics—remarks some of which belong, as much as any MS. facts, to the history of the text, and which ought at least to be known to students. A separate critical commentary would have given room for a selection from these criticisms, which would have been more valuable to most readers of Sophocles than a bare tabulation of variants, very often quite worthless. Mr. Campbell's Commentary is good, as far as it goes; but over several large tracts of his work it is curiously meagre, and is, indeed, the only department of the book which bears evident marks of haste. This is the more to be regretted, as Mr. Campbell's good taste, and his sympathy with the tone of Sophocles, would have qualified him to illustrate the poet in a far more satisfactory manner. Another mark of haste is the frequency of false accents in the Commentary (e.g. *ἀνρίης*, O. T. 328; *παιραίνω*, 478; *χίραιν*, O. C. 1105; *χάλκων*, A. 176).

*Plauti Trinummus.* With Notes, Critical and Exegetical, by Wilhelm Wagner, Ph.D. (Cambridge, Deighton & Co.)

DR. WAGNER has published what seems from his Preface to be the first of a series of the plays of Plautus, edited in a cheap and convenient form. Of his fitness for the task he has given abundant proof by his edition of the 'Aulularia,' which has long been well known to scholars, but is too large and expensive to be much used in schools or by the junior students at the Universities. The present edition is well adapted to such use by its size, cheapness, and the suggestiveness of its notes. It is, indeed, quite as good as the edition by Brix, to which it is similar in character, and we hope that it may penetrate into quarters in which its German rival is useless. To more advanced students Dr. Wagner's Preface will give a good account of the present state of the Plautine controversy, which seems likely to take the place with scholars of the Homeric one, and, perhaps, with as little conviction to result from it. Dr. Wagner protests against Ritschl's new doctrine of the ablative *d* in Plautus; indeed Ritschl's name no longer carries the terror it used to do, and there are plenty of people to find the 'Neue Plantinische Excursus' somewhat unconvincing. This *d* is inserted by Ritschl to avoid hiatus in a very large number of lines, though there is not a trace of it in MSS. But it is contrary to all probability that if the ablatives of nouns did really end so in Plautus's day, some tradition of it should not have

been kept by manuscripts, especially as the undoubted pronominal forms *med* and *ted* were left to support it. To put a *d* into every gap is an easier, but not a more satisfactory remedy than the old one of supposing that some little insignificant word had in every case fallen out. It is surely better to acquiesce in the doctrine of hiatus within reasonable limits; e.g. at the cesura, or where the line is divided between two speakers, as Dr. Wagner has himself pointed out in his Preface to the 'Aulularia.' There does not, however, seem any equally good reason for a gap before the final cretic, according to Spengel's rule, of which Dr. Wagner inclines to approve: there is no natural pause, and the rigidity of the well-known Attic rule respecting this part of the verse seems to point to an even closer connexion than common: more evidence is needed to prove the hiatus here. On the other hand, we thought that it had been established by Fleckeisen, that monosyllabic words ending with a long vowel need not be elided; the rule is intrinsically probable, first, because a monosyllable if elided is practically annihilated; and secondly, because a long final vowel naturally breaks (when followed by a word beginning with a vowel) into the same short vowel and the cognate semi-vowel; so in Sanskrit *i* can be regularly resolved into *i + y*, and *u* into *u + v*. Yet in line 606, Dr. Wagner seems to transpose *nullus* and *edepol*, only to avoid the hiatus of *tu* before a vowel. We can find little that does not deserve the highest praise in the explanatory notes: they show all the editor's usual learning and clearness. Sometimes he transfers Brix's notes to his own commentary, where the German editor had treated the point so fully as to leave little room for a successor: indeed, it must have been difficult to avoid either copying what had been already so well done, or objecting for the mere sake of independence. If Dr. Wagner has a weakness, it is in his translation, which sometimes lacks idiomatic vigour. But this is a small deduction to be made from a thoroughly good and scholarly edition.

*The Epistles of Horace. A Metrical Translation into English, by the Rev J. W. Finlay, M.A. (Dublin, Hodges & Co.)*

We fear we cannot compliment Mr. Finlay on any success "in conveying to the mind of the English reader some conception" of the Epistles of Horace. Even Smart's prose version gives a better idea of the Latin poet's style than this sort of thing:—

To live superior to the admiration  
Of aught by which the minds of men are swayed,  
This is, Numicia, just about the one  
And only thing to make and keep man blest.

Or:—

You have amused yourself sufficiently,  
Eaten and drunk (*sic*) enough; high time it is  
You should withdraw; lest when you have indulged  
More freely than you ought, a time of life  
Which plays the traitor less indecently,  
Should life you down, and drive you from the scene.

If our readers, or Mr. Finlay himself, will compare Prof. Conington's version with these diffuse and most un-Horatian renderings, they will see that whatever sacrifices "terminal recurrence of sound" may demand, a good translator can stick far closer to the style and meaning of the original, in spite of rhyme, than can an incompetent one when freed from its trammels.

#### LIST OF NEW BOOKS.

##### Theology.

- Cumming's (Rev. J.) and French's (D.) Hammersmith Protestant Discussion, new edit. cr. 8vo. 5/6 cl.  
Davidson's (A. D.) Lectures and Sermons, 8vo. 10/6 cl.  
Gibbins's (R.) Taxes of the Apostolic Penitentiary, 12mo. 5/ cl.  
Gould's (Rev. S. Baring) Lives of Saints, Vols. 1 and 2, 2nd edit. cr. 8vo. 7/ each cl.  
Minutes of the Wesleyan Conference, 1872, 12mo. 1/6 cl.  
Order of Morning and Evening Prayer (Ely Daily Service), 1/6  
Phillips's (G.) Commentary on the Psalms, 8vo. 21/ cl.  
Pusey's (Rev. E. B.) Sermons before University of Oxford, 1859–1872, 8vo. 6/ cl.  
Shurt's Helps to Devotion, cr. 8vo. 4/ cl.

##### Law.

- Oke's (G. C.) Laws as to Licensing Inns, &c. cr. 8vo. 10/ cl.

##### Poetry.

- Aldine Poets, 'Jonathan Swift,' 3 vols. Reissue, 12mo. 1/6 each.  
Burns' and Scott's Complete Poetical Works, new edit. 5/ cl.  
Dryden's Poetical Works (Routledge), 12mo. 3/6 cl.  
Milton's and Young's Complete Poetical Works, new edit. 5/ cl.  
Spenser's Faerie Queene (Routledge), 12mo. 3/6 cl.

##### History.

- Hack's (M.) Stories from English History, revised by D. M. Smith, cr. 8vo. 3/6 cl.  
Marryat (Capt.), Life and Letters of, by Florence Marryat, 2 vols. cr. 8vo. 21/ cl.

##### Geography.

- Beeton and Smith's Livingstone and Stanley, 8vo. 1 swd.  
Brooke's (R.) General Gazetteer, new edit. 8vo. 12/ cl.  
English Cyclopædia, Geography, with Supplement, 5 vols. in 2, 66/ half rusia.  
Stewart's Modern Geography, 26th edit. 12mo. 3/6 cl.  
Tourist's Picturesque Guide to Oban, &c. 12mo. 1/ swd.

##### Philology.

- Ancient Classics, Vol. 14, 'Aristophanes,' by Rev. W. L. Collins, 12mo. 2/6 cl.  
Crowfoot's (J. E.) Observations on the Collation, in Greek, of Careton's Syriac Fragments, 4to. 5/ cl.  
Dictionary of Synonyms of the English Language, 18mo. 1/ cl.  
Juvenal and Perseus, Dr. Giles's Keys, 18mo. 3/ swd.  
Smith & Co.'s Extra Subject Series, 'Latin,' complete, 1/ cl. swd.

##### Science.

- Binne's Metric System at a Glance, 2/6 on roller.  
Burgh's (N. P.) Slide Valve Practically Considered, 4th edit. 5/ Deschanel's (A. P.) Natural Philosophy, Part 4, 8vo. 4/6 cl.; 1 vol. complete, 13/.  
English Cyclopædia, Natural History, with Supplement, 5 vols. in 2, 62/ half rusia.  
Intermittent Filtration through Natural Soil, 8vo. 1/6 swd.  
Lundy's (J. J.) Rinderpest, 2nd edit. 8vo. 1/ swd.  
Mahan's (D. H.) Elementary Course of Civil Engineering, new edit. royal 8vo. 20/ cl.  
Martin's (E. B.) Records of Steam-Boiler Explosions, 8vo. 5/ cl.  
Youman's (E. A.) First Book of Botany, new edit. 12mo. 5/ cl.

##### General Literature.

- Adventures (The) of Prior Claim, 12mo. 2/6 cl.  
Æsop's Fables, new edit. by E. Garrett, 1/6 cl.  
Bessie, by Julia Kavanagh, 3 vols. cr. 8vo. 31/6 cl.  
Buds and Blossoms, or Stories for Children, Vol. 1, cr. 8vo. 3/6  
Carpenter's (W.) Israelites Found in the Anglo-Saxons, 12mo. 2/6  
Cyrilla, a Novel, by the Baroness Tautpheous, cr. 8vo. 5/6  
Dammast's (J. S.) High and Low, or Help Each Other, 1/6 cl.  
Devere's Fashions, Autumn and Winter 1872–3, 5/6  
Doudney's (S.) Archie's Old Desk, 12mo. 1/ cl.  
Eliot's (G.) Middlemarch, Book 6, 'The Widow and the Wife,' cr. 8vo. 5/ swd.  
Gaskell's (Mrs.) Ruth, and Mary Barton, 12mo. 2/6 each.  
Holt's (E. S.) Sister Rose, new edit. cr. 8vo. 5/ cl.  
Johnson's (R.) Seven Champions of Christendom, illust., 2/ cl.  
Ministers' Chart of Fashions, Autumn and Winter, 1872–3, 12/6  
Orphan Sisters (The), 12mo. 1/ cl.  
Paul's (Mrs. H. B.) Margaret Ford, 12mo. 1/ cl.  
Richard's (J.) Construction, &c. of Wood Working Machines, 4to. 25/ cl.  
Robinson's (R. H.) Thought and Deed, 12mo. 6/ cl.  
Robinson Crusoe, Life and Adventures of, new edit. illustrated, 18mo. 1/6 cl.  
Round Robin, edited by Old Merry, 8vo. 7/6 cl.  
Saunders's (J.) Hircal, a Novel, cr. 8vo. 3/6 cl.  
Strutt's (E.) Curate and Rectory, new edit. 12mo. 3/6 cl.  
Twelve True Tales of the Law, by Copia Fandi, 12mo. 2/ cl. 1p.  
Walmesley's (Col. H. M.) Life-Guardsman, 12mo. 2/ bds.  
When George the Third was King, 2 vols. cr. 8vo. 21/ cl.  
Whitney's (A. D. T.) We Girls, 18mo. 1/6 bds.

#### JOURNALS AND ADVERTISEMENTS IN THE LAST CENTURY.

HERE is a curious advertisement from *Read's Weekly Journal*, or *British Gazetteer*, for Saturday, Jan. 8, 1737:—

"To be SOLD, cheap, up one pair of stairs, at the Nimble Nine-pence, near Birch Lane in Cornhill. A Large Parcel of odd or flaw'd CHINA. Attendance will be given every Tuesday, Wednesday, Thursday, and Friday 'till all is disposed of. In the shop at the said house is likewise sold cheap for ready money, great variety of china ware, all sound, fans, chocolate, and all sorts of teas. That no person may be imposed on, the lowest price is fixed on all the goods."

One can fancy how "economical" housekeepers may have been fluttered by these tempting offers, rushed up the stairs of "The Nimble Nine-pence," and, delighted with their bargains, descended to the street.

It has been assumed that hawking was completely out of vogue during the period which elapsed between the Revolution and the middle of the present century. According to the following advertisement, taken from the *Daily Post*, August 13, 1726, such appears not to have been the case:—"If any gentleman has occasion for any young Courland Hawks, he may be furnished with a Goshawk or Tassel, by Lawrence Bynam just come over, and now liveth at Comb near Kingston in Surrey, at a reasonable price. They are fine young Hawks, and well brought over, and now just fit to be entered at Partridge or Pheasant."

The "young gentleman" who issued the following invitation to the public of 1726, was evidently born before his time. Now-a-days he

would make a fortune by preparing candidates for Civil Service Examinations. "A young gentleman who perfectly understands the Hebrew, Chaldaic, French, German, and Low Dutch, and who has a very easy and expeditious method to attain to those Languages. Enquire for Mr. Marars at the London-Stone Coffee House in Cannon-street. And whereas the Hebrew taught to youths in Schools is never attained by them to any perfection whatsoever; I do faithfully promise (by the assistance of God) to make all my Scholars (if they be but in the least diligent) perfect in a short time in the Hebrew, so as to read and understand an Author without the dots or points, and to distinguish the good Hebrew from the corrupt, or I desire nothing for my trouble; and not only in the Hebrew, but also in all the above-mentioned Languages, so as to be capable of reading, writing, and speaking them in perfection, in a short time. N.B. He can produce a gentleman (whom he teaches the German Language) who in the space of six weeks has made such a proficiency in the said Language, so as to read, write and speak it even to admiration; also a youth of Merchant-Tailors School, who in a month's time has made great proficiency in the Hebrew Language.

*Fog's Weekly Journal*, No. 8, November 16, 1728, says that thirteen malefactors were executed on the Monday previous, at Tyburn, and, after relating the behaviour of the convicts, says that "Six of 'em were carried away in Hackney Coaches, provided for them, and Vaux (being a Chimney Sweeper) was carried away by the Mob of that fraternity. The Surgeons had the bodies of two of them, viz., William Taylor and Elizabeth Powell; The body of John Honey, aged seventy-four, who was executed for returning from transportation, was carried off by the Mob, who offered it for Sale among the Surgeons at several places."

Numbers to houses in London were very rare in 1756; signs far prevailing. An advertisement of German Flute Music to be sold at 7, Brown's Buildings, St. Mary Axe, is the earliest noted in the *Public Advertiser*, May 13, 1756. It is said that the first house numbered in London was No. 1, in the Strand, which still, we believe, stands, next to Numberland House.

What sometimes greeted the eyes of our ancestors may be judged from the following:—"Two men were hung in chains at Shepherd's Bush; the spot is marked on an old map at the eastern angle of the green. *Read's Weekly Journal*, March 12, 1737, p. 3, col. 2, states—"On Sunday last (March 6), there were thousands of People went to Shepherd's Bush, to see Maw, the Soldier, and Morat, the Black, hang in chains, the roads were perfectly lined with People, and several had their pockets pick'd under the gibbet; the Black hangs in a very indecent manner, he has nothing over his face, but quite exposed, with his mouth wide open, and his swell'd tongue hanging out, and looks very frightful; he is hung in his green livery, but without shoes or stockings; the Soldier has a white cloth over his face, and hangs more decent. There were several gallons of gin sold on that road all Sunday, not only by Running Distillers with bottles, but almost every 100 yards was a stall with gingerbread and gin."

It appears that William Maw was executed for killing a watchman at Westminster, and Jeffery Morat for a burglary on the house of the Marquis of Lindsey, with violence to Mrs. Emberton. Morat died in prison; Maw, and eleven others, were hanged at Tyburn, March 3, 1737.

#### "SWEET ANNE PAGE."

Knowl Hill, Berks, Sept. 23, 1872.

WILL you kindly correct a misstatement made by a writer in *Tinsley's Magazine* for September? He says that a novel of mine, "Sweet Anne Page," is "suppressed." This is so far from being the case, that the late Mr. Blackett was making an arrangement with me for a cheap edition just before his death.

MORTIMER COLLINS.



## Literary Gossip.

WE hear that the Rev. Charles New, of the Livingstone Search and Relief Expedition, is engaged on a work, entitled, 'Life, Wanderings, and Labours in Eastern Africa, with an Account of the First Successful Ascent of the Equatorial Snow-Mountain, Kilima-Njaro, with Remarks on the East African Slave Trade.' It is to be published by Messrs. Hodder & Stoughton, who also promise the following works: 'The Story of the Earth and Man,' by J. W. Dawson, LL.D., Principal of McGill University, Montreal,—Prof. Reuss's 'History of Christian Theology,' translated by Annie Harwood, with Notes and Preface by R. W. Dale, M.A.,—'The Mormons and the Silver-Mines,' by Mr. James Bonwick, author of 'The Last of the Tasmanians,'—and a new story by the author of 'Redlands,' entitled 'Una; or, the Early Marriage.'

Is Shakspeare's birthplace at Stratford-on-Avon altogether free from the danger which recently so nearly lost us Canterbury Cathedral? It would require no large spark falling through a crevice on very dry, and in some places decayed wood, to set the whole building in a short time in a blaze. Great precautions are taken, but no amount of care is always effectual against the acts of reckless and foolish people. A few days ago one of the visitors must needs strike a match for his cigar in one of the rooms, and was indignant at being remonstrated with!

MR. JOHN CORDY JEAFFRESON has corrected for the press another work of social illustration, that will appear next month, and be issued in the United States simultaneously with its publication in London. A sketch of the origin and growth of the law, usages, folk-lore, and festal practices of marriage in England, the book will be called 'Brides and Bridals.'

THE story of John Anysley, who was Constable of Norham Castle just before the battle of Flodden, affords a curious illustration of the savagery of Border feuds. Norham was taken by the King of Scots a few days before the battle, and Anysley was sent prisoner to Falkland Castle in Fife, along with another captive, Edward Grey, the governor of Chillingham. What his relations with his fellow prisoner were, does not appear; but the Greys of Horton, possibly distant cousins of the Chillingham Greys, owed him a deadly grudge. After remaining a quarter of a year in confinement, Anysley was ransomed and allowed to return home; but before he crossed the Border, he and his servant Henry Murrey were attacked and murdered by a party of English and Scotch Borderers, led by Sir Roger Grey and his brother Lionel, the latter of whom was afterwards governor of Berwick. Not satisfied with mere murder, the assailants, we are told, "did all so hew, cutt and mangle the vesages & faces of the said John & Henry in suche wise that ther was not left the space of iij fyngers brede in no place of ther faces that was holle uncutt or mangled." This little story, derived from a comparison of English and Scotch records, has been made the subject of a brief paper by Mr. Edward Peacock, of Bottesford Manor.

WE are desired to correct a note we published a fortnight since with respect to Mr. Marti-

neau's new Essays appearing in an American periodical. The Essays following the first will not be printed in the *Theological Review*, but the whole series will be published together in a copyright and annotated edition in this country.

THE Bodleian Library will be closed for the first seven days of October, and on the 7th and 8th of November. The Cambridge University Library closes on the 30th of this month and re-opens on the 3rd of October.

MR. PERCY FITZGERALD is writing 'The Life and Adventures of Alexandre Dumas,' in which the singular career of Dumas, and his strange system of manufacturing books, will be related. The work will be ready in November.

THE Rev. Dr. Schiller-Szinezzy is engaged in carrying through the press his learned and elaborate Catalogue of the Hebrew MSS. in the University Library of Cambridge, on the compilation of which the Doctor has been working for several years past.

A FIND, which may turn out to be an interesting one, has been made by Dr. Grant, of the American mission at Cairo, in the shape of a Hebrew MS. of portions of the Bible. It was found in a synagogue in the neighbourhood of Cairo, reported to have been built forty-five years before the second temple was destroyed. It was carefully deposited in a niche in the wall, ten feet above the ground, and had to be secured by the means of a ladder. Portions, at least, of this MS., which still awaits proper examination, are supposed to be very old.

THE Roxburghe Club are reprinting one of the little collections of rare tracts in the Pepysian Library, at Magdalen College, Cambridge; containing—1, The noble Historie of Placidus (St. Eustace); 2, The Historie of Pandavola; 3, The History of the Ladye Lucrece and her lover Eurialus; 4, The Northern Mothers Blessing; 5, The Way to Thrift; 6, Weever's Sir John Oldcastle. Mr. Henry Hucks Gibbs, of St. Dunstan's, one of the Printing Committee of the Club, is to write an Introduction to this interesting reprint.

MR. HENRY KINGSLEY writes:—"Will you do me the favour to state that 'Valentin: a French Boy's Story of Sedan,' which you reviewed last week, is merely a slight story for boys, written for the *Young Gentleman's Magazine*, and reprinted by Mr. Tinsley." We cannot see that this accounts for the extraordinary blunders that are to be found in 'Valentin.'

M. LUZEL has published, in a pamphlet form, the paper which he read at the recent Congress at Saint-Brieuc, on the authenticity of the songs of the Barzaz-Breiz.

PROF. P. G. THORSEN, of Copenhagen, is about to publish what, in its way, is one of the greatest works that Scandinavia has produced, namely, the Hexæmeron of Archbishop Anders Suneson, who died 24th June, 1228. This is the first edition of a remarkable MS., of which, we believe, no other copy possessing independent authority exists.

DR. MAETZNER, the author of what is probably the best existing English Grammar,—a translation of it into English is, by the way, announced by Mr. Murray,—will shortly publish the first part of his Old English Dictionary, being a companion volume to, and the com-

pletion of, his Old English Texts, of which one volume of Poetry and another of Prose were published a year or two since.

THE Annual Congress of German Historical Societies was held at Darmstadt in the middle of the month. South Germany was but scantily represented. The Congress meets next year at Trèves.

NOVEL writing seems to be as much in vogue in Holland as in this country. The popular authors, M. J. J. Cremer and Dr. J. ten Brink are engaged upon books of some importance. A story by M. Gerard Keller is announced, as is also one from the pen of Madame E. van Calcar, née Schiötling. Besides, Dr. A. Pierson promises a continuation of his novel, 'Intimis,' and M. van Limburg-Brouwer will shortly publish a romance, the scene of which is laid in the East.

THE first number of a new Quarterly, devoted to the cause of "Spiritualism," and called *Het Spiritisch Tijdschrift*, has appeared at the Hague. The editor is M. S. F. W. Roorda van Eysinga. A journal more likely to succeed is *De Huisvrouw*, published by Messrs. Nijgh and Van Ditmar, of Rotterdam. It is edited with, it is said, much knowledge and ability, by a lady, and is devoted to advocating the material and intellectual interests of family life.

THE twelfth Literary Congress, at which Belgian as well as Dutch *savants* were present, was held this year at Middelburg, in Zeeland. The sittings began on the 3rd and ended on the 5th of September. The last—the eleventh Congress—was held at Liège, in 1869.

MR. JÓN SIGURÐSSON, of Copenhagen, is giving the final touch to the third and last volume of the Arnarnagænean edition of the Edda of Snorri Sturluson. The volume, which is entirely due to Mr. Sigurðsson's pen, is said to be full of new discoveries, and of corrections of generally prevailing opinions on the relation between Icelandic traditional poetry and historiography.

THE *Universo Illustrato* states that the poems of Charles the Fifteenth, late King of Sweden, have been translated into German by Herr G. Leinberg, and published at Berlin.

THE ill-timed strictures of Signor Settembrini on Manzoni, have raised a fierce discussion in Italy. At the Instituto Lombardo di Milano, Signor Buccellati defended Manzoni from the attacks made against him, while Signor Ferrari supported Signor Settembrini. Prof. Paolo Tedeschi has written a pamphlet against the two critics of Manzoni, Signori De Sanctis and Settembrini; and Prof. Luigi Gelmetti, in a work published at Bassano, also condemns Signor Settembrini.

THE sale of the copyrights, &c., of the house of Bohn (not to be confounded with the English publisher of that name) took place lately at Haarlem. The copyright of the 'Camera Obscura,' by Hildebrand (Nicolas Beets), the most noted work in modern Dutch literature, was sold for 12,000 florins; that of the Poems of the same author fetched 5,000 florins.

AMONGST recent Italian publications are—the last part of Signor Vittorio Bersezio's latest work on 'Roma, la Capitale d'Italia,' and the last part of Giuseppe Ferrari's 'Storia delle Rivoluzioni d'Italia.'

## SCIENCE

*The Battle of the Gauges Renewed.* By R. F. Fairlie. (Edinburgh Wilson.)

THE greater number of our readers are aware that what is called the gauge of a railway is the width between the rails on which the carriages run. When it was first practically observed that much heavier loads could be drawn, by a single horse, upon an iron way than upon an ordinary road, the gauge adopted was narrow—some 3 feet or 3 feet 6 inches. The wheels of the waggons were also narrow, and usually constructed of cast iron; and the waggons themselves more nearly approached the dimensions of a child's perambulator than those of the capacious vans that now whirl along our main lines of railway. The rail employed was in the form of the letter L; and the friction of the side of the wheel against the vertical part of the iron rail kept the waggons on the line.

When steam was applied to the purposes of locomotion, the first great mechanical improvement in the old tramway was the transference of the gauge or guard from the rail to the wheel. The rails were then made in the form of the letter T, the top of the T being rounded; and the rim of the wheel was made conical, the wider part of the cone being brought down into a sort of collar, which, it soon appeared, was enough to prevent the wheels from running off the rails, even at a high velocity. It now became evident that steam power might be applied to the carriage of passengers, as well as to that of heavy mineral or goods traffic; and lines were projected for this purpose, mainly under the advice of George Stephenson. In the various considerations that had to be taken into account, before the new method of locomotion could be brought into shape, that of gauge was of no small importance. It was not arrived at, as might now be expected, by mathematical calculation, neither was it deduced from a series of careful experiments. George Stephenson, we have heard from the lips of one of his earliest assistants, took his 2-foot rule, and measured the width between the wheels of the York mail, and in that manner our famous narrow gauge of 4 feet 8½ inches was empirically determined.

One of the most original minds of the century, that of Isambard Kingdom Brunel, was not satisfied with the method thus devised by the practical sense of Stephenson. Weighing the subject with care, Brunel conceived that, by enlarging the gauge, great mechanical advantages would be secured for the then infant locomotive: comfort and luxury might be offered to the passenger, and traffic might be conducted with increased economy, as well as at increased speed. The first mail carriage built for the London and Birmingham Railway, —a model of which, made on a scale of one-fourth, was constructed for the directors at the cost of 500*l.*,—resembled the bodies of three mail-coaches stuck together, mounted on a platform carried by four wheels. Brunel, for the Great Western, built large boxes or vans; and secured some degree of privacy for the occupants of the first-class compartments, by the unprecedented expedient of a door in the middle of the carriage. The London and North-Western mail is altogether forgotten; the carriages of the Great Western are yet running.

It transpired, however, that so much difficulty arose as to the economical filling of the large coaches and carriages of the Great Western broad gauge, that the theoretic and mechanical advantages were more than counterpoised; and the country north of Oxford and east of Southampton having been occupied by narrow-gauge lines, the broad gauge was first limited in its development, and then, geographically speaking, pressed upon and driven back by its less costly competitors. At last, in consequence of amalgamations and working arrangements, a narrow-gauge line was laid down on the Great Western itself. The shade of Brunel must have frowned to see the first narrow-gauge train run out of his own station at Paddington. Great part of the present year has been occupied in changing some of the subsidiary and branch lines of the Great Western system from the broad to the narrow gauge, and mile after mile of the Reading and Devizes line is, or was a week or two since, covered by one long line of waggons thus thrown into disuse.

Between the broad and the narrow gauge, the first of which was, in round numbers, half as much again as the latter, the battle has thus far been decided. The first was empirical; the second was, in its origin, theoretic, but necessarily, to some degree, tentative. The narrow wins as yet.

But, in this narrow system, the proportion of gross work to net work is still excessive. That is to say, that the weight of the carriage and engine power which is employed to carry a passenger, or a ton of goods, from London, for example, to York, is disproportionately large. A mail coach, that would convey 14 passengers (including coachman and guard), might weigh from 18 cwt. to a ton. It would carry a paying load equal to its own weight. The coach was subjected to the constant strain and stress caused by the rough and stony surface of the road. To run over a plane and almost frictionless surface, it might have been thought that the strength, and thus the weight, of a carriage might have been greatly reduced, in proportion to the paying load. The reverse is what has actually taken place. Thus we find that in six principal lines in France, a ton of dead weight in carriages &c. only accommodates three passengers. In the United States, the dead weight of passenger stock is to the net weight of passengers, as 8 to 1. In England the disproportion is worse. Generally speaking, the better the public is served, by frequency of trains, and by comfort of carriages, the greater is this economic waste.

In the enforced idleness which has fallen on the civil engineers of the country, since the completion, so far, of our costly system of railways, clever and ingenious men have looked this great mechanical waste in the face. Hence has resulted the idea of a reduction of gauge below the empiric 56½ inches of George Stephenson. So long as this was a question of theory alone, it was hardly one to claim much notice in our columns. It has now advanced far beyond that rudimentary condition. In Wales, in Norway, in America, and in other parts of the world, are now to be seen railways in steady activity, in which the original 3 ft. 6 in. tramway gauge has been adopted, and that with signal economical triumph. We shall not, at present, express an opinion as to the merits of the system for long and continuous

lines. In England that is hardly now a practical question. But as to feeders and subsidiary lines for country districts, we see no reason why, if we may rely on the results, said to be actually obtained, as a basis for calculation, a second system of railways, of almost equal importance to the first, should not be added to our internal communications.

Mr. Fairlie's book resembles the testimony of an honest and intelligent witness under examination by incompetent counsel. Its title is different inside and outside, the only title printed, except that on the back and cover, being 'Railways or no Railways.' Its illustrations are somewhat grimy. Its form is such as to deter almost any non-professional reader from perusing it, being that of a critique on a critique; or a reply to a Report by a Mr. Silas Seymour, of New York, on another Report, by one General Buell, of the Texas Pacific Railroad, on Gauge. But if we peel off this bristling husk we find excellent matter inside the shell. Mr. Seymour is so utterly demolished, that Mr. Fairlie owes him a debt of gratitude, which should be undying, for the opportunity which he has afforded him of bringing the cause of minnikin railways before the public. The arguments are fair, clear, and conclusive. The addition made to our practical knowledge is of great value; but we still require a more careful separation between theory and experience. As to Mr. Seymour, he gives theory alone, and that in a form which deprives it of any substantive value. But what we want Mr. Fairlie and his friends to do is to confine themselves exclusively to facts; to leave the attacks of their enemies to answer themselves; and to present us first with a *conspectus* of all the small-gauge railways now actually at work; and then with statements of the cost per mile of their construction, and of the traffic returns and expenses.

The advocates of small-gauge railways claim such signal advantages for their system, that, if what they say be true, they only require to be brought properly before the public to insure a great success. This should be done, not in a controversial, but in a positive form. It is surely possible to make the subject attractive in a literary point of view, especially considering the great point of its asserted pecuniary attraction. We must not be expected to speak, from a literary tribunal, with the especial authority of a consulting engineer. But we hold, for the reasons indicated above, that the subject is one of the most important of those to which the attention of mechanical men, and of commercial men, can now be advantageously directed. We are of opinion that mechanical science is, *à priori*, in favour of small-gauge railways, under the restrictions we have pointed out. We entertain no doubt that the nature of that vital part of the business of the carrier, the collection, loading, and distribution of consignments, is very much in their favour. We see no reason to doubt the returns, whether of the actual performances of the Fairlie engines, or of the construction and traffic cost of lines worked by their power, which are given in the present volume, and in others which have come under our notice. We are disposed to attribute high merit to Mr. Fairlie as a successful mechanical inventor. We commend all in his present book but its form; and we feel that we discharge a public duty in calling serious attention to the subject of small-gauge railways.



*A Manual of Chemical Physiology.* By J. L. Thudichum, M.D. (Longmans & Co.)

A PERUSAL of the Preface to this work will lead the reader to expect a careful and complete synopsis of the present state of physiological chemistry, and stress is laid on the fact that its latest acquisitions are included. The first of the two parts into which the book is divided is devoted to this subject, and it will probably occur to most readers that if all that is known on the science can be included in sixty loosely-printed pages, much simplification must have been introduced into it of late. However, when we enter into further detail, the promises of the Preface are hardly fulfilled, and, as a manual, the work is found to be deficient in detail, and replete with unverified and individual theory. The language is also in many places rendered unnecessarily difficult by the introduction of new and little-known words. Among these "physiolosis" and "chemylosis" frequently occur, and in explanation of the former we find that, "by the method of physiolosis, or putrefaction, conducted upon certain principles and with certain precautions, fibrine yields albumen," which seems only to make the meaning of the term more abstruse than its derivation suggests. As an instance of the method of reasoning employed, the following, if extended to other facts, would lead to many strange results:—"Taurocholic acid contains all the sulphur of the bile. By this ingredient it manifests itself as a derivative of albumen, which also contains sulphur." The book contains many statements as to our unsatisfactory knowledge of special points, and these are in some cases followed by suggestions often of a peculiar character, as the following, with regard to the susceptibility of the heart to fatty degeneration:—"This doctrine, however, is at present in a very unsatisfactory state, and requires much elucidation by researches conducted on mathematical principles." We are disappointed to find that the present state of knowledge of the albumen products, as taught by the German chemists, is not presented to its full advantage, and that many important points are omitted, not the least of which are the solubility of pepsine and pancreatine in glycerine. The second portion of the work is an analytical guide to the practical study of the subject, and it contains several diagrams of the spectra of the coloured animal products, which will be found of value to students of that branch of the science. The book, as a compendium of the results arrived at on particular points in physiological chemistry in its author's laboratory, cannot but be of interest; but, it is scarcely fair to represent it as a manual of the whole subject.

*Iron as a Material of Construction.* By W. Pole. (Spon.)

THE republication of works, such as lectures or reports, first issued in a progressive or serial form, is, for the most part, a device to save the writer labour at the expense of his reader. Homogeneity of execution, no less than unity of plan, is essential to literary excellence. No man is likely to become celebrated as a writer by the use of a pains-saving process. As matter of educational aid and reference, however, the proper form of the scientific lecture is not very dissimilar to that of the handbook. Mr. Pole's little work may, to some extent, come under this exception to a good general rule; although there are parts of it in which the continuity of the chapters is injured by the retention of the conversational, personal, tone of the lecture-room. But the author evidently is at home in his subject, and, moreover, has known how to render it intelligible to the reader; a circumstance which can but rarely be predicted of works in which the word "practical" so frequently occurs as it does in the present instance. The scope of the book is not to be gathered from the Introduction. Mr. Pole there says that there is a wide and important gap between the metallurgy and manufacture of iron, and the treatment of design in iron structures, and this gap is to be filled by information upon the nature and properties of iron as a material. How scientific design can be

possible, in ignorance of the nature of the material in which it is to be wrought out, the author would not find it easy to explain. In fact the first two chapters of the book, which are on the production of pig-iron and on the production of malleable iron, are simply a popular introduction to this department of metallurgy. The third chapter treats of what the author terms the "mechanical properties of iron generally," an expression less clear and definite than physical properties, to which the chapter really refers. A chapter on cast-iron, and one on malleable iron, close the book. The main outcome of the whole, as counsel to the young engineer, is, that under the term iron is grouped together a very large variety of more or less pure metals or almost alloys, which have very little in common besides the name, and a certain preponderance of one chemical substance. The current phrase of merchant iron is, unfortunately, extremely appropriate, as thousands of tons of the metal are manufactured only to sell, their value to the unfortunate purchaser being of the lowest description. One or two brands of well-known makers, such as the S.C. crown iron, may be, to some extent, relied on, as indicating quality. But with Mr. Pole's general statement, that all unstamped iron is likely to be bad, and that the iron to be employed in any important engineering work must be submitted to actual test, we fear that we must fully agree. The account of the cost of wrought-iron work, at p. 178, is one to which the reader will naturally turn, in consequence of the unprecedented position of this important industry at the present moment. The limits of former fluctuations, and the relation between the price of iron and the ordinary rate of commercial discount, are not, however, there referred to. Since 1845, the lowest period of depression was in 1851, when the average price of British bar-iron was quoted as 5*l.* 11*s.* per ton. By 1854 it had risen to 9*l.* 18*s.* The excitement at the present time, both in the iron and the coal trades, is so great, that it is impossible to foresee the issue. Many circumstances, however, combine to cause an increase of price; nor does it seem possible that, during the prevalence of the short-time principle of work, cost can fail to be permanently augmented.

*A Handbook of Chemical Technology.* By Rudolf Wagner, Ph.D. Translated and edited by William Crookes. (Churchill, London.)

THIS book, considered as a translation of Wagner's 'Handbuch der Chemischen Technologie,' is a useful addition to our scientific literature. Regarded as a volume, edited by the discoverer of Thallium, and editor of the *Chemical News*, it falls short of what is desired by the English student of technology, and its metallurgy especially is at fault. Within a trifle more than three pages, is comprehended all that is told respecting the modes of occurrence, the metallurgy and the manufacture of tin. Steel is disposed of in about five pages. The Bessemer process of manufacturing steel is imperfectly given, the use of "Speigeleisen," all-important as it is, not being mentioned. The metallurgy of copper is described in a somewhat more satisfactory manner; but the separation of copper from iron pyrites is not mentioned, although we are importing nearly half-a-million tons from Spain and Norway, upon which above twenty large works are engaged in this country, and from which nearly 8,000 tons of fine copper are produced annually, by the wet, or chemical, process; silver and gold being also obtained in small but paying quantities; and all the residuary "purple ore" being either smelted for the 65 per cent. of iron it contains, or used as a "fetting" ore for the puddling furnaces. Such an important example of the economy of manufacture ought not to have been lost sight of. The second division, 'Crude Materials and Products of Chemical Industry,' is more satisfactory, as is also the third, 'The Technology of Glass, &c.' But even here we have those little omissions, as relating to this country, which the editor could have supplied so easily. Of porcelain clay, for example, it is said, "it is found

chiefly on Tregoning Hill, near Helstone"; the fact being, that there is one small clay-pit on Tregoning Hill, and upwards of one hundred, many of them very large works, around St. Austell. Cornwall produces annually about 120,000 tons of Kaolin, and Devonshire nearly 15,000 tons, of which Tregoning Hill did not produce 1,000 tons. It is said, in the Introduction, that "mining and quarrying operations, as well as commerce, do not belong to Technology," which is perfectly true. Incidentally, however, both the author and the translator deal with the production of the material employed; and it is to be regretted that, where the author was at fault, as it regards the productions of this country, the editor has not been careful to correct him. This closely-printed volume of 750 pages is, however, full of information on practical natural science, and generally gives correct information in "teaching the most advantageous methods and processes by which the raw materials are prepared for use."

MEETING FOR THE ENSUING WEEK.  
Wed. Microscopical, 8.

### Science Gossip.

THE necessity of calling in all the aids of science is shown by the Reports of the Colliery Inspectors, for 1871, just published. They give the number of male persons employed in our coal-mines as 370,881, and the quantity of coal raised as 117,439,251 tons. There occurred 826 fatal accidents, from which there resulted 1,075 deaths. For each 109,246 tons of coal raised one miner perished.

THE *Journal of the Scottish Meteorological Society* for July is published. It contains an important paper 'On the Prevailing Winds of Scotland,' by the Secretary, Mr. Alexander Buchan, and another materially connected with it, 'On the Meteorology of Iceland,' giving the mean temperature of Stykkisholm from November, 1845, to December, 1871, by A. O. Thorlacius, Esq. The mean annual temperature of the twenty-six years is 37° 0.

THE healthy condition of the four lion cubs, born two months ago in the Gardens of the Zoological Society, seems strongly to verify the suggestions recently made by Prof. Houghton, of Dublin. The Professor considers that it is necessary for the mother to be supplied with bone-forming food in a palatable form. The ribs or thigh-bones of an ox are too strong to be eaten by most animals, and the lions generally reject them, even when hungry; consequently, they do not assimilate a sufficient supply of earthy salts into their organisms to make up for that lost in the natural physiological processes. Prof. Houghton feeds the lions under his charge with rabbits or goats, giving them the bodies undressed. Nothing being left uneaten, the requisite salts are absorbed, and the cubs do not suffer from cleft palate, which is the most frequent cause of death, because during development their bones have had the opportunity of forming and extending under normal circumstances.

DR. WATTS is extremely angry at our remarks in our notice last week of some new thallium compounds, on what he admits to be "terribly clumsy names." He says "some people do not know how to translate German chemical nomenclature into English." We wish Dr. Watts had given us his translation of those names. We said not a word "as to the nature of such double salts," and we know "there is really nothing new or remarkable about them," but we know that the names adopted for them are objectionable to English ears.

THE Royal Society of Edinburgh has issued the First Report of the Committee on Boulders, which gives the districts in Scotland in which any remarkable boulders above twenty tons in weight are situated. It is intended to select those which may be deemed worthy of preservation, and to endeavour to secure the interests of landed proprietors in their preservation. We hope the committee appointed by the British Association

to carry out a similar inquiry for England and Ireland will adopt some such scheme for preserving our ancient monumental stones.

The Council of the Institution of Civil Engineers have published a list of subjects on which they invite communications during the coming session.

It is a fact worth knowing, that glycerine may be used with great advantage in the preparation of leather. It has been incorrectly stated that this fluid is used in tanning. The process of tanning the skin is carried out in the usual manner; then the leather is immersed in glycerine, and allowed to remain in it for several weeks. The glycerine is absorbed, and the leather acquires a peculiar softness, which renders it especially valuable for the driving-belts of machinery.

In the *Dublin Morning Mail*, Mr. Edward Hull, the Director of the Irish Geological Survey, gives the available tonnage of coal in the coal-fields of Ireland at 182,280,000 tons, the same, we believe, as he furnished to the Royal Coal Commission.

PUDROLITH is the name of the last new "safety blasting powder." It is said to have been largely used in Belgium for some years. During the past fortnight, experiments have been made with it in the granite quarries of Lemorna, in Cornwall, and also at Trewollack mines, near St. Columb. These are reported as having been satisfactory, as were also some trials of this explosive compound made in the limestone quarries at Llanymynech, in Wales. Mr. Poch, the inventor, states that this "safety powder" is free from danger in manufacture, can be stored with the utmost safety, and that when uncompressed it can be set fire to without the chance of explosion. According to the specification of Mr. J. P. R. Poch's Belgian patent, Pudrolith is composed of spent tan and wood sawdust, thoroughly impregnated with the nitrates of soda and baryta. These substances are then ground together with charcoal, sulphur, and saltpetre. A preparation, exceedingly like this, occasioned the destruction, a few years since, of the works at South Devon, near Plymouth.

In the *Polytechnisches Journal* von Dr. E. M. Dingler, for August, M. A. Hirschberg directs attention to a mixture, sold in Sweden under the name of *aseptin*. This consists of equal parts of boracic acid and alum, and it is used for the preservation of meat. The author states that by adding about fifteen grains of boracic acid to two pounds of milk it remained sweet for 120 hours, while milk not so treated became quite sour in 36 hours. Experience has also shown, he says, that beer is improved, in the hottest weather, by the addition of boracic acid.

Those who are interested in the investigations of atmospheric ozone, should consult a monograph, by M. Houzeau, in the *Annales de Chimie et Physique*, for September, in which the subject is examined historically, and in all its chemical and physical relations.

NOCTILUCINE is the name given by Dr. T. L. Phipson to the peculiar organic substance, which is manifested in the phosphorescence of sea-water, and which, according to the same authority, "is also the cause of the production of light by the glowworm, and, probably, of all other phosphorescent animals." In the *Chemical News* for September 13th, Dr. Phipson states that he first alluded to this substance in the *Comptes Rendus* for 1860.

The *New York Times* has an article in praise of the "Gomez Continuous Fuze." The merit claimed for it appears to be that a great many holes may be fired at the same instant by the continuous action of this "detonating fuze,"—which is often in large engineering works exceedingly desirable. We do not know in what respect this Gomez fuze differs from the "lightning fuze," which was patented in this country many years since by a member of the firm of Bickford, Smith & Davey, from which precisely similar results have been obtained.

## FINE ARTS

DORÉ'S GREAT PICTURE OF 'CHRIST LEAVING the PRETORIUM,' with 'Triumph of Christianity,' 'Christian Martyrs,' 'Francesca de Rimini,' 'Scophyte,' 'Titanis,' &c., at the DORÉ GALLERY, 35, New Bond Street. Ten to Six.—Admission, 1s.

Athens. Photographed by W. J. Stillman. (Marion & Co.)

THE appearance of a set of excellent photographs from several of the most precious architectural remains of ancient Athens is a novelty in these days, when the tide of popular taste runs almost entirely in favour of another phase of Art. These transcripts, however, are excellent in themselves, and judgment has been shown in selecting points of view and effects of light. Photographs of architectural works are too frequently less serviceable than they might be did the operator understand something more than the mere mechanism of his trade. Photographers are rarely artists, in the better sense of the term, and seldom know what remains ought to be illustrated for antiquarian purposes.

Mr. Stillman is not only a clever photographer, but a thoughtful artist, and, as his choice of subjects attests, an antiquary. He has managed to present, at a moderate price and in a handy form, most of the better aspects of the Parthenon, with some of its details in separate plates; several good general views of the Acropolis at Athens, with its minor ruins; views of the Temple of Victory singly; the Erechtheum and Pandrosium. The first plate of this series, a view of the ancient gate of the Acropolis as restored by Valerian, and excavated by M. Beulé in 1852, aptly introduces the greater triumphs of Athenian architecture. Here we have most clearly expressed the almost Cyclopean structure of the walls; the Greek cornice, with its triglyphs and quasi-Egyptian portal, in their extremely severe and simple character, as Valerian's architects contrived them. The second photograph gives the Acropolis, with the Temple of Bacchus—its ranges of stone seats; the retaining wall behind, with its rough buttresses, the few columns that still stand there, and, just visible above the wall, the summit of the temple; while fragments of architectonic sculpture, in the round and in bas-relief, strew the foreground. The whole affords a fair idea of the arrangement of the place. A general view of the fortified Acropolis, with its crown of ruined temples, &c., taken from the Turkish town, with Mars Hill on our right, is extremely valuable. One could not get a better representation, on the scale adopted here, of the Acropolis and its lower neighbours than the plate which gives the view from the Ilissus; comprising the ruins of the great Temple of Jupiter Olympus, near the river, and the town in the middle distance. The Parthenon, with its façade shattered by Genoese shot, dominates the Acropolis, and rises against the sky. The present state of these antiquities is still better shown when we are brought to the foot of the Propylea, and before the nearly destroyed staircase, the photograph taking in also the Parthenon itself and the Temple of Victory. How singular is the beauty of that Temple of Victory, may be readily understood from Plate 7a. Here a noble site has been filled with an illustrious example of fine design, one which shows how little mere bigness has to do with grandeur of effect, and what the results of

the employment of pure architecture are. The Parthenon itself is evidence of this fact, which could hardly be more happily proved than by Plate 9. Everyone knows that this masterpiece of antique design is rather a small building, yet it is the grandest example of pure architecture on the face of the earth. The series of illustrations before us supply sufficient materials for studying the almost magical skill which was employed to produce this grandeur,—skill employed under the most fortunate circumstances, and evinced throughout what may be called a series of architectural experiments. We think Mr. Stillman would have done well to print not only a plan of the site, but a brief sketch of its history, to accompany the photographs to which we are calling attention. Everyone has not at his fingers' ends the history of these buildings, and, although it may be learned without much difficulty, we ought to know it thoroughly before we look at view after view of the ruins which stand upon the plateau and near its feet.

If we allow for the perspective of the camera, the view of the interior of the Parthenon, Plate 10, gives the best idea which can be obtained of the extent of the building: in the foreground here appear signs of the character of the place and of the use it was put to, in the grooves forming quadrants, which the bronze gates of the Treasury of Athena described as they were swung inwards and outwards. Like the tracks of human feet on the richly carved pavement of the Palace at Konyunjik, and the channels made by chariot-wheels on the way at Pompeii, which testify to the lives of men in those ancient cities, these grooves have an interest which is peculiarly human. Probably, the most interesting of the views before us is Plate 12, showing the "portico of the Parthenon from above," with the portion of the frieze which remains *in situ*. This is a first-rate photograph, from an artistic point of view as well as on account of its archaeological aspect. One of the most curious architectural points is hardly so emphatically shown as might be wished: we allude to the remarkable curve in the horizontal lines of certain parts of the Parthenon, which has attracted considerable attention, and which serves to illustrate one of the subtleties of Greek design. We have said enough to call the attention of all lovers of classic architecture to this collection of photographs.

### THE MADRID MUSEUM.

Those interested in Art (Spanish art especially) will be glad to know that Don Pedro de Madrazo, who has for some years been charged with the preparation of a new catalogue (or rather the correction and amplification of the old one, compiled by his father) of the magnificent collection of pictures hanging on the walls of the Madrid Museo, has at last completed, and that the Spanish Government has printed and issued, the first instalment of his labours, the result being a handy volume of 713 pages, which, however, includes the examples of the Italian and Spanish schools only. Most of the notices, both of pictures and artists, have been amplified and generally re-written, the archives of Simancas, and those of the Royal and other Libraries, have been carefully examined, and many facts, especially facts referring to Velasquez and his works, have been given, we believe, for the first time. 344 pages are occupied with those Italian painters whose works form part of the great Madrid collection, the remaining

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369 pages being devoted to the artists of the Spanish school, and, as in the case of the Italian, a separate and elaborate notice of each work on the Museo walls. So far back as 1865, Señor Madrazo appears to have been charged with the preparation of this work; but under the Revolution, science, and all the arts of peace were shelved, until the advent of King Amadeo, whose patronage of art and letters has been most noticeable. Probably out of compliment to him, the Italian school takes precedence of the Spanish in this catalogue.

We congratulate Señor Madrazo upon the completion of the first part of his labours, and hope before long to receive the remaining instalment of his work, which, it is not too much to say, will be not only a complete and trustworthy catalogue of those wonders of pictorial art which form the collection of the Museo del Prado de Madrid, but probably will prove to be in no way inferior to Hübner's catalogue of the Dresden Gallery, to that by Burbure, De Laet, Génard y Van Lerius, of the Museum at Antwerp, that of Fétis, of Brussels, that of Baron Kœhne, of the Émritage Impérial of St. Petersburg, and last, but not least, that of Wornum, of our own national collection.

Of the 1,145 works catalogued, 578 are Italian and 567 of the Spanish schools. We hope at a future time to give a more detailed notice of this catalogue, which really is a work of historical value, containing, as it does, a mass of new material, carefully digested, concerning the Spanish school of painters. Señor Madrazo gracefully acknowledges the assistance he has received from Mr. Layard and Mr. R. Boxall, R.A. F. W. C.

#### Fine-Art Gossip.

It is stated that the damage done to Canterbury Cathedral by the recent fire will necessitate an expenditure on the edifice of about 4,000l.

Two more City churches are destined to follow those which have been, as we stated at different times, destroyed; their revenues will go to increase the endowments of other cures. The doomed edifices are St. Martin's Outwich and St. Peter's-le-Poer. When incumbent of the latter, Bishop B. Hoadly wrote his once famous papers in opposition to the holdings-forth of Dr. Sacheverell, then chaplain of St. Mary Overies, and Bishop Blackall, of Exeter.

THE restoration of the west front of Wells Cathedral is nearly finished; also the spire of St. Mary Redcliff, Bristol, and the stone vault of the nave of Bath Abbey.

MR. LLEWELLYN JEWITT will shortly give to the world a 'History of Ceramic Art in Great Britain,' a work on which he has been engaged for some considerable time.

SOME remarks have lately appeared on the best manner of lighting schools, so as to fit them for drawing classes. The experience of artists condemns "top lights," but is in favour of side openings in the walls of the rooms, placed so as to be, say six feet above the floors, and as lofty as may be. Pupils should sit with the light on their left. When the position of the room calls for the exclusion of strong sunlight, external blinds are preferable to those which roll up and down within the glass. If these external blinds are swung on hinges, and hung on the sides of the openings, as the aspect of the edifice requires, and in such a way that, on being advanced, they may cast shadows inwards, as much has been done which the circumstances admit. A southern aspect is the worst; a northern one, although in our latitude, but little obnoxious to strong sunlight, is objectionable for schools, on account of the coldness of rooms so placed and the dullness of their lighting. If a northern aspect cannot be avoided, the temperature of the room should be carefully observed and artificially raised. Warm-tinted decorations, wall colouring, &c., greatly help to correct the inherent chilliness of the light. The multiplication of windows is not desirable, but, on the contrary, a single opening is best. Some nonsense has been written with regard to the use

of tracery "in the Tudor style," which is, of all "styles," the least liable to the objection, in windows of modern school-rooms. The fact is, that unless a room is low in proportion to the extreme distance from the window, or the tracery is at once elaborate and clumsy, there is no objection to tracery of any kind. A room so low as to render simple tracery objectionable, is, on other grounds, unfit for a school. Some of the ancient Gothic school-rooms, both in this country and abroad, are admirably lighted. For drawing-schools it is quite immaterial whether the face of the teacher is visible or not to the pupils. If the use of more windows than one is inevitable, screens must be used by advanced classes, to prevent reflections and cross lights.

A most amusing illustration of how a "philosopher" may—whatever his knowledge of other matters enables him to do—go wrong in matters of design, is afforded by Mr. Herbert Spencer's lately published essay, 'On the Study of Sociology.' Writing of Puseyism, he states that the advocates of that "ism" have, "in the esthetic direction," "brought back the most primitive type of sculpture for monumental purposes; as may be seen in Canterbury Cathedral, where, in two new monuments to ecclesiastics, one being Archbishop Sumner, the robed figures recline on their backs, with hands joined, after the manner of the mailed knights on early tombs,—presenting complete symmetry of attitude, which is a distinctive trait of barbaric art, as every child's drawing of a man and every idol carved by a savage show us." Really, this is surprising nonsense. Is Mr. Spencer sure of "the most primitive type"? Does he recognize what the recumbent figure represents? Is he familiar with the limits of sculptural art; and, above all, of monumental sculpture? Can he have overlooked the meaning of the "hands joined"? Is such symmetry indeed a trait of barbaric or childish art?

THE Benedictine Monks of Montecassino are now employed in publishing, as chromo-lithographs, the six drawings of Michelangelo Gaetani, illustrative of the 'Divina Commedia' of Dante. The first plate shows the figure of the Universe, as described by the poet; the second describes the form of the Inferno; the third is the plan, and the fourth the section of the Inferno; while the fifth plate is a drawing of the Purgatorio, and the sixth of the Paradiso. These plates are preceded by a 'Prologue,' an 'Exposition,' and by a 'Corollary,' which explain the illustrations.

#### MUSIC

*Musical Development; or, Remarks on the Spirit of the Principal Musical Forms.* By Joseph Goddard. (Goddard & Co.)

*The Harmony of Sounds.* By Henry Hiles, Mus. Doc. (Metzler & Co.)

MR. GODDARD'S book is not a work upon the technique of musical art, or the construction of musical forms, or even upon the changes now going on in musical language and expression. It is purely an æsthetic essay on the spirit of fine art considered in reference to Music. Mr. Goddard adopts the principles of Dr. Ruskin. He tells us that the end of fine art is the glory of the Creator; that the powers of its expression lie beyond mere words, and that its employ is the portraiture of man, and his life here and hereafter. Mr. Goddard draws a rather fanciful analogy between word-tones and music-tones (the theory is not new); but the interest of his book lies in his tracing the first introduction of the true spirit of art into musical compositions, its growth and fuller development, and in his contrasting this advance with the decadence

of imitative and undecided creative forms, the results of mere artistic mechanism. The task was difficult, for whether we view the matter historically, scientifically, or æsthetically, there ever has been what is called passionate music, and music with a moral feeling can always be distinguished from that founded on the mere play of sounds. Before Beethoven there were those who remodelled forms with relation to the great ends of human life. Still, Mr. Goddard's work is well worth an attentive perusal. His exposition of the music of deep feeling and of that which displays the higher order of musical effect is most interesting. Sound and good also are his criticisms on the modern opera, and his suggestions for a more earnest cultivation of the oratorio as a shorter and more dramatic exhibition are deserving of the consideration of composers both at home and abroad. Æsthetic writing is not however easy reading, and unless the plan be clear and continuous it is hard to follow the thread of a writer's argument. In this respect Mr. Goddard is neither better nor worse than his fellow-labourers.

As a catena of curious excerpts from the works of classical composers, Dr. Hiles's book, like that of Dr. Stainer, lately reviewed in these columns, is of interest and value to musical students. But students must remember that anything can be made to come out of figures; and an analysis of passages, tempered by a foregone conclusion, and with the aid of 7, 9, 11, and 13, on any tone for a root, may be an agreeable illustration, and yet no confirmation of either fact or truth. Nor is it wise to teach grammar by the analysis of solitary sentences, without laying down the rules of synthesis, and unfolding somewhat of the laws of syntax. Accuracy of thought in music and purity of grammatical expression can only be acquired by clear insight into the nature and relative ties of the musical scale, the difference between consonance and dissonance, and the knowledge of these and of other appliances used for the expression of musical thought. Dr. Hiles starts with the scale, and unlike Dr. Stainer, who belongs to "the two-chord school," he believes in a sub-dominant and thinks the key comes out of the three chords of 1, 4, and 5. But, as usual, there is no certain result arrived at. Old books on theory were short, a great merit. They began with the sol-fa, went on to the concords, then to the discords, and soon plunged into the sea of counterpoint. In place of all this, we have long chapters on the 7, 9, 11, and 13, innumerable examples, and no decided teaching at all. What a student desires to know is, "How can I compose music?" When an aspirant for musical fame has chosen his key, and struck his tonic, he asks, "Where can I go to, and where do these sounds lead me?"—and echo answers, "Where." Of what use is the analysis of a long sentence, when the synthesis of a short one is an enigma? The object of the work is to teach the expression of thought in sounds, and the first task a learner has to solve is the grammatical construction of a simple or single thought. Dr. Hiles, like Dr. Stainer, overlooks this fact. He lays down no law for going anywhere. Fifty years ago Logier came to London with a law for going somewhere, and a happy day it will be for Music in England

when our modern theorists take up his law, or invent a better.

Dr. Hiles, however, has done in an entertaining way all that his predecessors have done. His sixteen chapters comprise what is commonly found in a work on Harmony, and they are profusely illustrated from classical authorities. We do not believe in his classification of chords called after their extreme intervals, nor in the arbitrary rule which the theory involves. Still, he has written a good and useful volume, as theories now are, and it is not "a big book."

#### THE NORWICH FESTIVAL.

Is the list of songs with orchestral accompaniments so limited that it is necessary to select ballads by composers who are too idle or too incompetent to supply instrumentation? At the third and last of the Norwich concerts there were some half-dozen solos sung with the pianoforte only to sustain the voice. This ought not to occur at a meeting of the pretensions of the Festival. We object, also, to the way in which the band was placed. Why were all the ponderous double basses and violoncellos ranged in a row fronting the conductor, so as to keep out of sight the first violins, from which the theme is expected to be clearly heard? M. Sainton and his colleagues were lost in a hollow, whilst the *juste milieu* of sound, and the acoustical intermingling of melody and harmony were often seriously disturbed by the formidable barricade of the deep-toned stringed. The ill effects of this disposition of the players was particularly noticeable in a new overture, 'Endymion,' by Mr. King Hall, a pupil of the Royal Academy of Music, who, by this really clever composition, atoned for his failure in playing Mendelssohn's 'Capriccio Brillant' for the pianoforte. Mrs. Meadows White (Miss Alice M. Smith), it may be remembered, wrote an 'Endymion' Overture for the Crystal Palace Concerts, a work essentially Auberish, but artistically instrumented. We cannot affirm that either in the productions of the lady, or of Mr. King Hall, there is a bar which calls 'Endymion' to mind; any other name would have been just as sweet, and more appropriate, perhaps. But there is promise in Mr. Hall's work: in ideas Mozart and Haydn predominate; in form it is Beethovenish. But Mr. Hall has worked his two subjects consistently and clearly, and had the passages for the brass been omitted, and the first violins been placed more in front of the orchestral platform, the result would have been better. We shall be glad to hear more of Mr. King Hall, for he is the only one of the Norwich composers who has displayed exceptional ability. What has become, by the way, of another young Norfolk musician, Mr. Thousless? Why was no new work from his pen given? He possesses rare abilities, is a master of orchestration, and no ordinary pianist.

As for the vocalists, the honours of the Festival fell certainly to Madame Florence Lancia and to Madame Trebelli-Bettini, among the ladies. The former achieved a signal success, the more remarkable as she went to Norwich on a moment's notice, as a substitute for Madame Corn de Wilhorst. There was no flourish of trumpets nor beating of gongs to celebrate the advent of Madame Lancia. Norwich was not covered with placards and posters in her honour, nor were huge portraits exhibited in the shop-windows. Moreover, there was no organized *claque*, instructed by hall officials when to applaud, shout, recall and encore, although we had at Norwich all the American appliances *pour faire mousser* in the case of another *prima donna*. But Madame Lancia not only sang all Madame de Wilhorst's parts in oratorio and opera, but in consequence of the precarious state of the voice of Mdlle. Tietjens, she undertook the soprano part in the 'Elijah' of the German *prima donna*, and also the two very difficult *bravuras* in the 'St. Peter' of Sir J. Benedict. Never were

the advantages of sound musical training more strikingly shown than in Madame Lancia improvising, so to speak, so much music,—for what previous knowledge can she have had of 'St. Peter'? The soprano starts therein with the jubilant "The Lord hath his way," and closes with the air of the Angel who relieves the Apostle from prison, "Gird up thy loins," so suggestive of the "Be not afraid" of Mendelssohn. Now, we take no heed of the D flat which the singer attained so truly, for the forcing system will produce extreme high notes and deep low notes. Madame Lancia, however, attacked the divisions honestly, and without slurring; yet it was not only this,—it was the poetry of the singing, the rapturous expression given to the words, which indicated the true artist. The burst of cheering which followed the *bravura* came from a really delighted auditory, who somewhat selfishly and rather cruelly insisted upon an encore. This was one grand display of vocalization on the morning of Thursday; there was yet another in the evening, at the concert, and this emanated from a Frenchwoman. Who does not know that delicious serenade of M. Gounod?—

Quand tu chantes berce  
Le soir entre mes bras,  
Entends tu ma pensée,  
Que te répond tout bas?  
Ton doux chant me rappelle,  
Les plus beaux de mes jours.  
Ah! chantez, chantez, ma belle,  
Chantez, chantez, toujours.

In 'Mireille,' M. Gounod renews this charming *motif*; the serenade has only a violoncello undercurrent of semi-quavers; and the whole breathes sentiment delicate and refined. With what pure and perfect phrasing did Madame Trebelli-Bettini articulate the notes, so soft, so subdued, so soul-stirring, like the exquisite tones of the Æolian harp! She was listened to with breathless attention; but at the close such a re-demand arose from the listeners as cheered the hearts of those who do not despair of the prevalence of the real art of singing.

We need not dilate longer on the Norwich Festival. It was characterized by clanship of the silliest kind, for nonentities were put in requisition who are now already in oblivion; and the Committee egregiously failed in their desperate attempt to make the star system a success. The real triumphs were to the true artists—those who did their work conscientiously, and paid special regard to the composers whose works they had to interpret.

It is to be regretted that the local charities will hardly benefit by the meeting.

#### Musical Gossip.

THE Director of Her Majesty's Opera, being unable to find a theatre for an autumnal and winter season of Italian Opera, has given three concerts this week at the Royal Albert Hall. The first took place on Monday afternoon, with the aid of five military bands, the leading singers being Mesdames Tietjens, Sinico, Trebelli-Bettini, and Mdlle. Ilma Di Murska, Signori Campanini and Foli. On Wednesday Handel's 'Messiah' was performed, with Mdlle. Tietjens, Madame Trebelli-Bettini, Mr. Cummings, and Signor Foli. Last evening (Friday) there was a miscellaneous programme. Mdlle. Marimon, Signori Mendioroz, Campobello, Borella, Zoboli, and Agnesi being added to the artists already named. The conductor of the three performances was Mr. W. G. Cusins, of the Philharmonic Society. We need scarcely add, that the selection of music presented no novelty. Next week the company will leave town for a lengthened tour in Ireland, Scotland, and England.

M. GOUNOD'S 'Faust' has been given this week at the Crystal Palace, in English. Miss Blanche Cole being the Margaret; Miss Annie Goodall, Siebel, and Mrs. Aynsley Cooke, Martha; Mr. Nordblom, Faust; Mr. H. Corri, Mephistopheles; Mr. Tempest, Valentine.

On Saturday afternoon (the 5th October) the Crystal Palace orchestral concerts will be resumed,

under the direction of Mr. Manns. The Metropolitan Schools Choral Society have a concert this day (the 28th), under the direction of Mr. Hullah.

THE Grand Opéra in Paris reposes on its *répertoire*. There is now no Meyerbeer, no Auber, no Halévy; and M. Ambroise Thomas, who succeeded so well in burlesque music, and who produced such ponderous strains in 'Hamlet,' makes no sign. M. Sylva, the new tenor, does not maintain his ground,—his Jean de Leyde is not strong enough. Mdlle. Bloch, who was Fides, is working up steadily; but at present the mainstay of the house is M. Faure.

THE new tenor at the Opéra Comique, M. Duchesne, is improving. He was successful in the 'Pré aux Clercs,' in which Madame Carvalho, as Isabelle, is so artistical, and M. Sainte Foy so humorous.

M. POURNY'S music in 'Mazeppa,' at the Folies-Dramatiques, is gaining ground with the Parisians.

M. LECOCQ'S 'Cent Vierges' is going the round of all the theatres in France, as is also Herr Flotow's 'Ombre,' which has travelled to Italy and Germany.

If we are to believe the *Trovatore* of Milan, there is to be a joint-stock company to work (*exploiter*) all the leading Opera-houses in Italy,—why not include France, Russia, and England, if the combination will have the effect of reducing the exorbitant salaries of *prime donne*, and of abolishing the fatal star system. We notice in our own daily papers an advertisement stating that a few subscribers are wanting to establish here a National Opera, under limited liability, each subscriber of 500*l.* to be a director; subscribers to a less amount may be placed on the directorate, if 500 pounders are not to be found, which is probable. It is added that a secretary is wanted for this undertaking. We believe so, and a head, too, not to mention capital. Once for all, experience has proved there is no chance for National Opera in London, unless money can be found sufficient to sustain a positive loss for three years at least, during which period a *répertoire* could be created, and a body of artists trained, and then the public will believe in our nationality, *quoad* the lyric drama.

SIGNOR MARRAS is now at Poona, where the fine Council Hall was specially placed at his disposal for his Concert given at the end of last month. The programme included a selection from Signor Verdi's new opera, 'Aida.'

To complete the new Grand Opera-house in Paris, the French Budget Committee estimate that 146,000*l.* will be still required.

THERE is certainly a curious coincidence, in a musical marriage at Ghent, according to the *Indépendance Belge*, for M. Charles Gevaert, music publisher, who was united to Mdlle. Emilie Gevaert, sister of the composer and Principal of the Brussels Conservatoire, had four witnesses bearing the name of Gevaert: the bridesmaid was a Gevaert, and the priest who married the couple was also a Gevaert.

HERR LUDWIG GELLERT'S new two-act opera, 'Pyramus und Thisbe,' has been successfully produced at the Stadttheater in Frankfurt. At the inauguration of the new theatre in Cologne a Symphonic Prologue, by Herr Hiller, and Weber's 'Jubilee' overture were performed. We learn from Vienna that Herr Goldmark, who has worked for six years at 'Queen Sheba' (the same subject set by M. Gounod, 'La Reine de Saba'), has finished his opera.

THE operas performed this month at the Berlin Imperial Theatre have been, Beethoven's 'Fidelio,' Mozart's 'Don Juan' and 'Magic Flute,' Weber's 'Der Freischütz,' Halévy's 'Jewess,' Gluck's 'Orpheus and Eurydice,' Auber's 'Masaniello,' M. Gounod's 'Faust,' Herr Wagner's 'Tannhäuser,' Meyerbeer's 'Huguenots,' and Herr Max Bruch's 'Hermione' ('Winter's Tale'). Here is a specimen of a true National Opera, free from partiality and prejudice, admitting all schools in the wide domain of Art. During this month, in Vienna, the

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operas have been by Beethoven, Mozart, Meyerbeer, Rossini, Halévy, Auber, Adolphe Adam, Ambroise Thomas, Verdi, Wagner, &c. In Dresden we find the names of Lortzing, Boieldieu, and Donizetti, in addition to Meyerbeer; at Baden-Baden we see Spohr's 'Jessonda,' besides Auber, Mozart, Adolphe Adam, and Meyerbeer; in Leipzig the bills record Boieldieu, Lortzing, Donizetti, Thomas, &c., in addition to the classical names.

A SUGGESTION, long since made in these columns, that the houses in which distinguished men were born or had lived should have tablets, notifying the fact, has been adopted at Rome, for at No. 85, Vicolo dei Lantaré, now is inscribed:—"Abitando questa casa Gioacchino Rossini, trovò le Armonie sempre nuove del 'Barbiere di Siviglia,' S.P.Q.R., 1872."

A SONATA for four hands, for the pianoforte, Op. 89, by Herr Anton Rubinstein, has been published at Leipzig.

## DRAMA

### DRURY LANE THEATRE.

DRURY LANE THEATRE re-opened on Saturday night, with a version, by Mr. Andrew Halliday, of Scott's often dramatized 'Lady of the Lake.' Frequently as the dramatic element has in recent performances been subordinated to the spectacular, it has not previously undergone a total extinction. In the 'Lady of the Lake' the dramatic aspect of the story is wholly lost, and the piece serves no purpose except to introduce Mr. Beverly's scenery and Mr. Cormack's ballet. Of the four acts into which it is divided, the first act is occupied with a moving panorama of Scotch scenery, the second with Walpurgis Night revels, and the fourth with a pageant exhibited at Stirling before King James. In the third act, in which dramatic purpose is more evident, the interest is wholly episodic, and the action languishes while a character, then first seen and not again to be heard of, goes through some Ophelia-like demonstrations of madness. For this result the author is only in a limited degree responsible. His task of dramatizing the poem has been creditably accomplished. The language is flexible and nervous enough, and the scenes introduced to bind together the separate parts of the story are in keeping with the original. An idea which, if well carried out, might have led to genuine success, is more than once apparent. Two obstacles, both sufficient to shipwreck a stronger drama, are, however, encountered. The germ of dramatic interest is crushed beneath the weight of superincumbent beauty or finery, and the slight amount of vitality of the characters is destroyed by the incompetency of their exponents.

On the whole, then, in spite of the clamours of an applauding audience, the 'Lady of the Lake' is a failure. Looked at from any point of view except the dramatic, something may be said in its favour. Mr. Beverly's scenery is more genuinely picturesque than any which has been given for years. The views of Loch Katrine and the Trossachs are singularly poetical and accurate in treatment,—the grey, crepuscular light so common on the hills being preserved, and the rich colour of larch and heather being introduced with admirable effect. The interior views are less successful. Very gorgeous is the pageant before Stirling Castle, though a closer attention to perspective would produce a more satisfactory result. Concerning the infernal revels, divided opinions may be entertained. Slight as is the warrant afforded for their introduction, it may, perhaps, be admitted as sufficient. It is difficult, however, to justify the blending of all the monsters of Gothic mythology with the fairy ladies of Southern romance. The scene, in fact, seems a jumble from 'Robert le Diable,' 'Der Freischütz,' and the 'Walpurgis Night.' That some fine effects were produced by the grouping and the spectacle of the waving arms of the crowd, scarcely com-

pensates for the absurdity and incongruity of the leading idea. As of the dances so of the music: almost every composer of eminence is taxed for the airs and choruses, which pass, without space for breathing, from 'Mosé in Egitto' to 'Un Ballo in Maschera,' and from 'Ernani' to 'Der Freischütz.'

One or two parts were fairly presented. Miss Maria B. Jones has not the gifts which qualify for the leading position at the principal London theatre. Her representation of the *Lady Helen* had, however, picturesqueness not unminged with grace; and her acting, which was easy and natural, was a pleasant relief from the extravagance of those around her. Mr. Terriss, too, as *Malcolm Grème*, exhibited intelligence. As *King James*, Mr. Fernandez was deplorable; and Mr. Sinclair was scarcely better as *Roderick Dhu*. The contest between these two warriors was the most unpleasant spectacle seen for years upon the stage. Other parts were feebly sustained, and the entire representation is calculated to give a depressing idea of the resources of English Art.

Those who can enjoy spectacle apart from all considerations of dramatic propriety or artistic congruity, may find an attractive exhibition at Drury Lane. It may, at least, be admitted that the artistic power of Mr. Beverly has seldom been employed to better effect, and that the scenes of revel and pageantry are such as can only be produced when the possession of a large stage is supplemented by knowledge how to dispose of numbers of people, and a readiness to shrink from no expense.

### QUEEN'S THEATRE.

MISS NEILSON has taken advantage of her farewell engagement to make her first appearance before a London audience as *Pauline*, in the 'Lady of Lyons.' Her assumption of this character has interest for a number of playgoers. Those, however, who are familiar with her Juliet, will find in this impersonation no new revelation of power, and not a few will be apt to dissent from the view the actress has formed of the character. Pride, according to common acceptance, is the ruling passion in the *Lady of Lyons*, and love does not obtain empire in her heart without a keen and sustained struggle. Miss Neilson intensifies the love and diminishes the pride, rendering Pauline almost like Juliet in the strength of her devotion to her low-born husband. This change in the conception of the character enables the actress to get out of the fourth act an effect stronger than has been hitherto attained. It is, however, stronger than the play warrants. Powerful as was its influence upon the audience, which it roused to enthusiasm, it is not, in our view, defensible. When pride is thus wholly subordinated to love, the character loses its specialty, its *raison d'être*. To the method of representation, too, exception may be taken. The passion of Miss Neilson in the fourth act of the 'Lady of Lyons' is that of tragedy. The horror she summoned into her face was such as Cassandra might exhibit when she smelt the shambles, or Juliet when she fancied herself awakening in the tomb of her ancestors. For emotional drama it was too powerful. Miss Neilson has scarcely learned the value of reserve. Revelling in the possession of a gift such as no other actress possesses, she exhibits it on occasions when it had better be kept concealed. Her Pauline would have been higher had she taken less pains with it. It is a special feature in Miss Neilson's acting that she is always greatest in the greatest parts. For her one might revive, with confidence, some pieces of the ancient drama which have faded from stage memories because we have had no actress to support them. But the qualities which make us see in her a possible Hecuba or a Clytemnestra, seem to impede her in her efforts at less ambitious impersonations. Her fault is over-effort. She has pathos and comic power, both genuine, if she will give them play. Mr. Rignold was a respectable *Claude Melnotte*.

### THÉÂTRE FRANÇAIS.

THE much-talked-of drama of M. Jules Richard, 'Les Enfants,' has been successfully given at this house. Much of the interest its production inspired was due to the position and past life of the author. Little more than a year ago, M. Richard made, at the Théâtre de Cluny, his *début* in Paris as an actor. Soon afterwards he was appropriated by the Odéon, at which house he has since played secondary parts in classic comedy. One or two pieces, produced at the theatres of Marseilles and Havre, had drawn attention to him as an author, when the news was spread that a piece of his composition had been accepted by the Comédie Française. So signal a triumph of a young author was well calculated to arouse curiosity, and the progress of the play and that of the writer have since been matters of general interest. In 'Les Enfants,' M. Richard ventures upon ground that has of late been often occupied,—that of the effect upon children of the unlegalized relations which often exist in France, as elsewhere, between the opposite sexes. He has touched lightly upon the subject, however, and the Parisian press teems with commendations of the purity of his teaching, and the beauty of his moral. Pellegrin lives happily with two children, one a boy, aged eighteen, named Maurice, the other a girl, two years younger. So successful has hitherto been the lad, that Pellegrin, to reward his industry and talent, resolves on accomplishing a ceremony previously neglected, that of marriage. Ere he can do this, however, a certain M. de Boislaurier appears upon the stage, asserting himself the true father of Maurice. This startling statement can be proved. The mother of Maurice had been seduced and deserted. By her virtue and penitence she had won upon Pellegrin, who had adopted as his own the son for whom a second claimant now appears. A tardy penitence is the cause of the presence of De Boislaurier. Some animated scenes between the two men follow. In the end, De Boislaurier withdraws, seeing that natural right cannot and ought not to prevail against the moral right of years of tenderness and care. At the moment when, in a state of great distress, he resigns all claim upon his son, Maurice, witness of his emotion, inquires what is its cause. "Monsieur avait un fils qu'il a perdu," is the answer of Pellegrin, and the words terminate the piece. They produced a profound effect upon the audience. M. Got was excellent as *Pellegrin*. M. Febvre was *De Boislaurier*. In a small part, Mlle. Blanc, pupil of the Conservatoire, whose success in the recent "competition" and subsequent engagement at the Français were chronicled in the *Athenæum*, made a successful *début*.

### Dramatic Gossip.

THE Prince of Wales's Theatre re-opened on Saturday last with Lord Lytton's comedy of 'Money.' During the recess the house has been cleaned and re-decorated. So popular does this revival seem to be that the production of a drama of Mr. Wilkie Collins's, announced for a year past, may be regarded as indefinitely postponed.

TO-NIGHT 'Othello' will be revived at the Princess's, with Mr. Phelps as Othello, and Mr. Creswick as Iago. Mr. Wills's historical drama, 'Charles the First,' will be given at the Lyceum, which will then re-open for the season; and Sir Charles Young's play of 'Montcalm' will be produced at the Queen's.

MR. DOMINICK MURRAY has played with signal success in Montreal, in a play of his own composition, entitled 'Escaped from Sing Sing.'

TWO further novelties, of the same character as those described in last week's *Athenæum*, have been produced at the Gymnase-Dramatique. 'Une Heure en Gare' is one of those pieces which the travelling season never fails to bring. A husband and wife, who have quarrelled, find themselves compelled to wait for a train in the same station. From the attentions the husband gallantly proffers ensues a reconciliation. The author is M. J. Guillemot. 'Les Petits Neveux de Mon Oncle' is a much

more unbridled production, presenting Ravel as an old man, who, to oblige his nephew, assumes paternal responsibilities of a not very edifying description. Both pieces were well received.

'LE Présent, le Passé, et l'Avenir; ou, la Fille du Démon,' is the title of a piece in five acts, by M. Eugène de Fère, which has failed at the Théâtre-Déjazet.

Mlle. ADELIN LACOMBE, an actress in Toulouse, has been thrown out of a carriage by the carelessness of a driver, and has undergone serious and extensive injuries. Her mother, who was with her, was killed.

A NEW drama, by M. Adrien de Courcelles, has been received at the Gymnase-Dramatique. The principal rôles have been assigned to Mlle. Pieron and Mesdames Landrol and Pujol.

THE 'Héloïse et Abeillard' of MM. Clairville, Busnach, and Litolf, is in rehearsal at the Folies-Dramatiques. M. Luce will play Abeillard, and Mlle. Coraly will make her *début* as the heroine.

At the Berlin Stadttheater, for the celebration of the anniversary of Goethe's birthday, a new comedy, entitled 'Der Wildfang von Lauterbach,' by Herr Ernst Siewart was produced on the 28th of August. A four-act drama, 'Iles de Castro,' by Wilhelm Grothe, was performed for the first time on the 1st of September.

HERR RODERICH BENEDIX has finished two new comedies, the first of which is in four acts, and is entitled 'Weibererziehung'; the second is a short piece, with the title of 'Wiedergefunden.' Both these new plays will shortly be performed at the Vienna Stadttheater.

A DRAMA of Prince George of Prussia's, 'Yol-anthe,' with music by Th. Bronky, is to be produced in November, at the Berlin National-theater.

THE *Illustrirte Zeitung* states that a new five-act comedy, by Dr. J. B. V. Schweitzer, entitled 'Die Eidechse,' has been successfully performed at the Wallnertheater, of Berlin.

THE only novelty of importance lately brought out at the Munich Hoftheater has been Herr Ernst Wichert's comedy, 'Ein Schritt vom Wege.'

At the Munich Volkstheater, a comedy, entitled 'Ein Deutscher Krieg,' has been produced with moderate success.

Two new pieces, recently performed at the Leipzig Stadttheater have met with a very different reception. One, a character piece, entitled 'Blitzableiter,' by O. F. Gensichen, was warmly welcomed; the second a farce, with the title of 'Drei Hüte,' taken from the French of A. Henquin, by Herr Neumann, was not successful.

At the Teatro Carcano last month, a special performance was given for the benefit of the sufferers from the inundation of the Po. Signor Valentino Carrera's comedy, 'La Quaderna di Nanni,' was performed with great success.

## ANTIQUARIAN NOTES

Cuckoo.—Whenever I have heard the "Lines on the Cuckoo, current in Sussex," quoted by your Correspondent, John Bragg, they have invariably been supplemented by the following lines:—

In August fly he must,  
If he stay until September,  
'Tis as much as the oldest man  
Can remember.

At what period these lines (if not as old as the others) were added, I cannot say, but the person from whom I learned them, some twenty-five years ago, alleged that they were taught him by his mother more than fifty years before.

FRANK CRISP.

TO CORRESPONDENTS.—M. R.—F. A. R.—W. D. J.—G. C. M.—E. B.—E. A. L.—W. G.—J. C.—E. J.—R. H. I. P.—received.

E. C.—W. H.—We cannot undertake to answer such questions.

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